

THE ATHENAEUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3575.

SATURDAY, MAY 2, 1896.

PRICE
THREEPENCE
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ROYAL ACADEMY OF ARTS.—The EXHIBITION will OPEN on MONDAY, May 4.—Admission (from 8 a.m. to 7 p.m., except on the First Day, when it opens at 10 a.m.), 1s. Catalogues, 1s. and 1s. 6d. Season Tickets, 5s.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The ANNUAL EXHIBITION NOW OPEN, 10 to 6. Admission 1s. SAMUEL J. HODSON, R.W.S., Secretary.

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For the Relief of Distressed Artists, their Widows, and Orphans.
President.—Sir JOHN EVERETT MILLAIS, Bart., P.R.A.
The ANNIVERSARY DINNER will take place at the WHITEHALL ROOMS, Hotel Metropole, on SATURDAY, May 3, at half-past 6 o'clock.
The Right Hon. CHARLES STUART WORTLEY, Q.C., M.P., in the Chair.
Dinner Tickets, including Wines, One Guinea.
Donations will be received and thankfully acknowledged by Alfred Waterhouse, R.A., Treasurer; Walter W. Gullies, R.A., Hon. Secretary; Douglas Gordon, Secretary, 19, St. James's-street, S.W.

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Albemarle-street, Piccadilly, W.
TUESDAY NEXT (May 6), at 3 o'clock, Professor C. V. BOYS, F.R.S., FIRST OF THREE LECTURES on "Ripples in Air and on Water." Half-a-Guinea the Course.
THURSDAY (May 7), at 3 o'clock, W. GOWLAND, Esq., F.C.S., F.R.A., late of the Imperial Japanese Mint, FIRST OF THREE LECTURES on "The Art of Working Metals in Japan." Half-a-Guinea.
SATURDAY (May 9), at 3 o'clock, F. CORDELL, Esq., Curator, Royal Academy of Music, FIRST OF THREE LECTURES on "Three Emotional Composers: Berlioz, Wagner, Liszt." Half-a-Guinea.
Subscription to all the Courses in the Season, Two Guineas.

ZOOLOGICAL SOCIETY OF LONDON.

ZOOLOGICAL LECTURES, 1896.
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Fee for the Course (including admission to the Gardens on the day of Lecture), 10s. The Course will be free to all Fellows of the Society. Tickets for the Course may be obtained on application at the Society's Office, 5, Hanover-square, W. No one can be admitted without a Ticket.
F. L. SCLATER, Secretary.

ROYAL LITERARY FUND.

The EARL OF CREWE, President of the Corporation, will preside at the ONE HUNDRED and SIXTH ANNIVERSARY DINNER, to be held at the WHITEHALL ROOMS, Hotel Metropole, S.W., on WEDNESDAY NEXT, May 8, at 7 for 7.30 p.m. precisely.
The LORD MARSH OF PETERBOROUGH will respond for the toast of "Literature."
Dinner Tickets One Guinea each. Members and others wishing to attend are requested to notify their wish at once to the Secretary.
A. LEWELLYN ROBERTS, Secretary.
7, Adelphi-terrace, W.C.

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HORN-BOOK, HISTORY of.—See advertisement on p. 567.

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EASTER TERM, 1896.
The HALF-TERM BEGINS on THURSDAY, May 21. Professor HERKOMER will Lecture on "The Art Life" on MAY 8, at 5 p.m.

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One ARNOTT SCHOLARSHIP in SCIENCE, annual value 45l., and One ERID SCHOLARSHIP in ARTS, annual value 30 Guineas, each payable for Three Years, will be awarded on the 18th of the Examination to be held at the College on June 23 and 24. Names to be sent in to the Principal not later than June 15.
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A PRELIMINARY EXAMINATION (introductory to the Faculties of Arts, Science, and Law) on THURSDAY, June 11, and following days.
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LITERATURE

Brother and Sister: a Memoir, and the Letters of Ernest and Henriette Renan. Translated by Lady Mary Loyd. (Heinemann.)

ERNEST RENAN, in his 'Souvenirs d'Enfance et de Jeunesse,' expressly notes the omission of any account of his sister's influence on his career, and refers to the memoir prefixed to this volume, which was then in the hands of only a few friends and was not to be published in his lifetime. The reason which he assigns for the omission is honourable to himself, and one of a nature that might more often be taken into account by his own countrymen and ourselves—that he feared, by publishing to the world his debt to her and her devotion to him, to profane her memory and expose it to heartless criticism. It is well to find one of Renan's authority refusing to make literary capital out of what was to him most sacred, and shrinking from the possibility of the criticism on such a subject which publication might have justified. But the publication of this memoir after his death is on a totally different level: there is no one left to whom her memory was precious as it was to Renan; there is perhaps hardly a person surviving who is even mentioned in the memoir or the letters, so that there is little danger of harm being done to the feelings of any living being. But besides these negative reasons there is a very strong positive justification for this publication. Renan's abandonment of the priestly career for which he was educated has attained something more than a personal interest, and has exercised more influence on his generation than most isolated events. It is true that Renanism—by which we mean the mixture of an almost prosaic common sense with a semi-sentimental devotion to the outward trappings of tradition, a mixture rescued in the case of Renan from its inherent banality by the consummate wit with which he manipulated it—will always amuse, will sometimes make men think, but will never convince, as it is too shallow; it has not even the convincing force of Voltairianism, for Voltaire through all his satire was animated with a ferocious strength of conviction, while Renan suggests that he cannot believe the things he

laughs at as he is a wise man, but wishes he did, and furtively, though quite sincerely congratulates the fools on their folly. But what is really interesting and important in this crucial event of Renan's life is the illustration which it affords of the uncommon spectacle of a man in the first place strong enough to think clearly and decidedly for himself on lines different from those in which he has been educated, and from those held by all his relations and associates, and, further, who dares to face his convictions and cut himself off from all his associations, from his family traditions, and from all the hopes which his already chosen career offered him. Many men since Renan have abandoned a career in the Church, or have changed their livery in obedience to their convictions, but Renan's title to distinction is that he did so when it was less easy than it is now, and that his example made independence easier for others. As Mr. Morley says in his book 'On Compromise,' a work which is constantly brought to mind by this correspondence,

"a man does not become celebrated in proportion to his general capacity, but because he does or says something which happened to need doing or saying at the moment."

This book, then, is deeply interesting for the light which it throws on this important turning-point in Renan's life, and it shows what was hardly suspected before—how very much his decision was determined by the advice of his sister Henriette. The memoir which precedes the correspondence does equal credit to the brother and to the sister: to the sister for the revelation which it affords of the boundless devotion she gave proof of in the education of her brother and her constant self-sacrifice to his interest, and to the brother for the large-hearted recognition of the immense debt he owed to her. Henriette's whole life seems to have been a willing slavery for her family, but chiefly for this brother whom she idolized. For his sake, to provide him with the clothes on his back, and with food for mind and body, she became a school drudge in the provinces and in Paris, and even banished herself to Poland for a lucrative appointment; and the sacrifice was all the greater in her case because she appears to have been endowed with an intellect worthy of her brother. She was an indefatigable reader and a woman of much originality, and her brother declares that much of his own exquisite style and much of his fine critical judgment were formed by her taste and her advice—a declaration which gains credence from these letters. It is good to know that she had her period of happiness in the years that she spent with her brother, a rising Hebrew scholar and critic, in Paris, and during the expedition on which he was sent to Syria, where the book by which he is best known to the world, his 'Vie de Jésus,' was tossed off in the white heat of imagination. At the close of this expedition she died of fever, and there is much pathos in that final scene described by her brother, when they were both lying ill a few feet from one another, both unconscious, and she taking her "endless leave,"

Without a sad look or a solemn tear, from the brother for whom she had sacrificed everything—even a happy marriage—

in life. Constantly in the letters and in the memoir Ernest talks of her and addresses her by the exquisite French term of endearment "mon amie," and in truth there are few sisters of whom Christina Rossetti's fine lines can so truly be said as of Henriette Renan:—

There is no friend like a sister
In calm or stormy weather
To cheer one on the tedious way,
To fetch one if one goes astray,
To lift one if one totters down,
To strengthen whilst one stands.

The correspondence which is printed in this volume extends over only the four years 1842-45, when Henriette was abroad, mostly in Poland, as governess in the family of a wealthy Polish nobleman. During these years Ernest was passing through the stages of gradual doubt, culminating in confirmed scepticism, which led him to resign the clerical career for which all his education had prepared him. Yet in spite of her long absence—for it was in January, 1841, that she first started—Henriette was able to follow with perfect sympathy every stage in the development of her brother's mind. A wiser method than that which she pursued in her advice to him could hardly be conceived. At first, when the cloud of doubt was no larger than a man's hand, she would say nothing to unsettle him from the clerical course which he still thought right. She never hurried him, but only helped him to know and follow up his own conclusions; but when she saw that he had definitely ceased to believe in what was indispensable for a priest to hold honestly, she would hear nothing of the half-measures to which he was at first inclined. There must be no paltering with convictions is her constant advice, and not even the mother's first grief and disappointment were to be considered when what she and her brother believed to be the truth was in question. And at last, when the irrevocable decision had been taken that Ernest should leave the seminary, her marvellous capacity for managing and seeing to every detail, great or small, unfolded itself. Though hundreds of miles away, there was nothing which she did not foresee and arrange to make the change easier for her brother: funds for his support, lay clothes, lodging, education, employment—everything was thought out by her and prepared for him by the intervention of the friends she had given notice to in Paris; and throughout her great desire is to save him small or great troubles and annoyances. "Everything," she says,

"shall be done in my name alone. I will see you are left entirely free; you will not appear in the matter at all. It is I who will have planned and done the whole thing."

From this correspondence, indeed, it must be confessed that at first blush the general impression carried away is that if it had not been for her the sacrifice of his first prospects would never have been made, and that when it was made the bitterness of it was very greatly softened by her care and counsel. But it must be remembered, in extenuation of this impression, that in these letters we see the whole of his weakness; for she was the only being to whom he confessed his doubts, and to her he confessed all; and further, that the sacrifice would not have

been so great and fine as it was if it had come naturally to him without the agonizing doubts. And there is another point on which, if there were space, it would be worth dwelling, as an instance of his real strength: the unflinching way in which he took his whole life into consideration, leaving nothing to chance, but planning out as far as he could his course of study, and, in fact, his whole existence. Here at least was not a sign of weakness.

There is one matter in the history of these years in Renan's life which is strongly brought out in these letters, and which cannot fail to impress the English reader, and that is the extraordinary facilities offered by the public system of education in France to a young man desirous to pursue serious studies. In England a comparative pauper, as Renan was, who had suddenly given up his habitual course of instruction, would find it extremely difficult to pursue another course; but with Renan the only difficulty seems to have been that of choosing amidst an *embarras de richesses*. To follow up his Oriental and philosophical studies his sole troubles appear to have been the question, easily resolved, of filling up a certificate required by the Government, and the necessity of choosing whether he should go to the École Normale, or merely pass through the more ordinary course of university instruction and degrees. It is to the eternal glory of France that any man of any nationality can get the best instruction at Paris, in any subject in which he is interested, practically gratuitously.

The letters are not merely interesting for the history they give of this critical episode in Renan's life, but both the sister's and the brother's are remarkable for the observations on life and on philosophy with which they are illuminated. In this respect, perhaps, those of the sister, who was much the older, are the more remarkable, and indicate that if her self-sacrifice had ever allowed her leisure to devote herself to history or philosophy, as she was minded, she would have produced something at least worthy of her name. To quote one of many examples, here is an extremely suggestive passage from one of her letters:—

"The other European nations will find it hard to bring their schools of philosophy to the level reached by the German thinkers. The contemplative turn of the Teutonic mind, the quiet habits of the national life, the very climate, all tend to develop a leisurely mode of thought which is part of the North German character, and one of the greatest enjoyments known to its possessors. The French mind, quick as it is, and fascinating and prompt at grasping an idea, is too volatile, generally speaking, to be profoundly philosophic. The Englishman is cold and calculating, submitting everything to the chilliest argument. But the German, who carries his native simplicity and good-nature everywhere, even into the most elevated questions, allows himself to feel and think and grow poetic over everything."

As a translation Lady Mary Loyd's version is extremely well done. It reads easily and would not often be detected to be a translation, and the sense of the original is fully brought out as a rule. A few mistakes are almost inevitable, and though we may mention a few that we have noticed, it is in no carping spirit. In the introductory note of the original it is expressly stated

that no selection of the letters has been made by Madame Renan, but that all those existing are given, while the translator, who apparently gives all those in the French version, states that this is a selection. On p. 72 "Nothing smaller in area than Russia could suffice, indeed, to calm my fears and set a limit to your wanderings," is given as the translation of "Il ne fallait rien moins que la Russie pour me rassurer et mettre des bornes à tes voyages," which we think rather means "Must you go as far as Russia before reassuring me and putting an end to your travels?" At the end of the memoir it is not idiomatic English to translate the apostrophe "O cœur où veilla sans cesse," &c., "Oh, heart that ever nursed," &c.; a periphrasis should be used. "Kind Heaven," "from this out" ("de longtemps"), "my indecision consequently offered," "they told him every kind of marvel [merveilles] about me," are all clumsy expressions in English; "agrégé en philosophie" and "la licence" are hardly represented by the English "Fellow" and "mastership"; and in the lively description of a characteristic tumult at the Sorbonne, "C'était M. Quinet qu'ils lui [M. Lenormant] redemandaient à grands cris, comme s'il eût dépendu de lui de lui rendre la parole," means "They shouted loudly for M. Quinet, as if it had depended on M. Lenormant to get him a hearing," not, as the translator has it, "They kept shouting for M. Quinet, as if he had been there to answer them."

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—Vol. III., 1658-1895. By W. H. S. Aubrey, LL.D. (Stock.)

In this, the third and last volume, Dr. Aubrey takes his popular history of England "with special reference to epochs and crises," from the death of his hero Cromwell to the triumph of Lord Salisbury at the elections last year. It is hard to be as spasmodic as Dr. Aubrey apparently wishes to be in tracing the gradual and regular growth of the English nation during the eighteenth and nineteenth centuries, but he makes the best of his materials, and by such devices as telling headings—"Period XI., Revolution, 1658-1702"; "Period XIII., Repression, 1760-1820"; "Period XV., Actual and Potential, 1846-1895"—by a would-be picturesque style, and by a good deal of rather inconclusive moralizing, he will probably manage to arouse and maintain the attention of some sections of the half-instructed public. It is only fair to say that he has taken a great deal of trouble, and that his care has generally got the better of the fundamental lack of scholarship that now and then reveals itself. But he is strangely inconsecutive and incoherent in some of his narratives; he has plainly not assimilated all his materials; and it would be hard to reconcile all the different judgments expressed in different parts of his book on the same persons. The social part of his book has attracted us most. There would be something interesting in his dealing with ecclesiastical matters if he had a little more self-restraint and a little more fairness and impartiality. But his standpoint is, we confess, rather too lofty for us sometimes. In some parts

his political narrative is not bad, and would be better if a little less one-sided. The literary portion we confess to liking least, and above all his use of literary comparisons. But wherever comparison, proportion, taste, or judgment comes in, we have Dr. Aubrey at his worst. Here are a few specimens. Andrew Marvell is "worthy of the name of the English Aristides." Monmouth is "worthy of being compared to Bob Acres." "The whole history of English progress since the Revolution, on its moral and spiritual side, has been the history of Puritanism." "The famous siege of Derry, greater than that of Troy..." Dr. Sacheverell "might have stood for the original of Parson Trulliber." Dean Swift's "sole conception of religion was political, like Fielding's Thwackum." George III. would have been in private life "like Sir Anthony Absolute." We may pass the rather inept comparison of the younger Pitt to Charles Surface as regards the management of his private affairs, but what sense is there in suggesting that a parallel to the "heavenborn" minister as a public financier is Mr. Wilkins Micawber, or in saying that "the charge falsely brought by Disraeli against Sir Robert Peel of being a parliamentary middleman and a gigantic Appropriation Clause was literally true of Pitt," or in supposing that the chief blame of the long war against Revolutionary and Napoleonic France rested at the doors of Pitt, as if any possible minister, even if he could have avoided fighting the Revolution, could have avoided fighting Napoleon? And what does Dr. Aubrey mean by making Rousseau a precursor of Scott as an historical romancer? Why does he take Sir Mungo Malagrowth in 'Nigel,' an old man under James I., as a type of a ruined Cavalier after the Restoration? There is as little point in putting Lord Lytton "next to" Scott as in coupling, as regards their effects on ignorant opinion, "Charles Darwin's elaborate exposition of the Evolution theory, and T. T. Lynch's 'Rivulet,' the heated but ridiculous wrangles over which rent the Congregational body in 1856," or in calling Utilitarianism "the modern form of Wycliffe's favourite doctrine of Dominion founded in grace."

The description of Dr. Temple, "Head Master of Rugby, then Bishop of Exeter and of London," may suggest to the unthinking reader that the present Bishop of London held two sees in plurality in 1862, but is really the result of the literary infelicity which constantly thus uses "then" for *afterwards*. But did Bishop Phillpotts, of Exeter, ever go so far as to excommunicate the Archbishop of Canterbury? Dr. Aubrey is fond of airing his erudition, as we have seen, by literary references. His best exploit in this direction is telling us, *à propos* of the penal settlements of Norfolk Island and Botany Bay, "Goethe's dismal legend of abandoned hope might have been inscribed over the portals." But we have quoted enough to suggest to the wary reader the strange limitations of knowledge, perspective, and taste which mar even the commonplace facts and the newspaper English of Dr. Aubrey's book.

Sir Samuel Ferguson in the Ireland of his Day.
By Lady Ferguson. With Portraits.
2 vols. (Blackwood & Sons.)

In the main the life of the first among modern Irish poets was prosperous, happy, and eventless. Born in Belfast, the youngest of a gifted family, the early years of Samuel Ferguson were passed in easy circumstances, but it was his

"fate to be thrown upon his own resources from boyhood. His father, who had not been brought up to any profession, had run through his property before his youngest child had completed his education. It became necessary for him to support himself. This he did with his pen while studying for his profession as a barrister, and before he was of age he accomplished literary work of considerable merit, both in prose and verse. He was but twenty-one when he contributed to *Blackwood's Edinburgh Magazine* one of the most popular of his poems, 'The Forging of the Anchor.'"

During the next few years Ferguson wrote constantly both for *Maga*, where the rollicking 'Father Tom and the Pope' proved that the grave and earnest student had plenty of wild fun in him, and for the *Dublin University Magazine*. Thus he maintained himself and furthered his reputation while studying law. He was called to the Bar of Ireland in 1838, and

"thenceforth his home was in Dublin, and his primary object the pursuit of his profession. Yet every moment that could be spared from the law was given to poetry and literature. Under these labours his health gave way; and he spent a year—1846—on the Continent, which restored him to strength, and added largely to his knowledge of history, archaeology, and art. On his return to Dublin, Ferguson made the acquaintance of his future wife, the eldest daughter of Robert Rundell Guinness, of Stillorgan. They were married in 1848, and after a time settled permanently in 20, North Great George's Street."

Nine years later Ferguson was called to the Inner Bar, and in 1867 he retired from practice to become the first Deputy Keeper of the Records of Ireland.

These are the milestones in the happy life of Ferguson, who was too wise and of too sweet a nature to repine because the poems which he wrote to his own taste were not to the taste of the multitude. Doubtless the limited appreciation of his verse caused him hours of disappointment, but he was not of those who rail against fate: his marriage, though childless, was ideally happy; his work was more than congenial, and the position that it won for him was honourable and distinguished; fate spared him from the tragedies of life, and nature had formed him for happiness and friendship. He made friends quickly and kept to them faithfully, as the correspondence of which these volumes are largely made up testifies.

His wife shared all his tastes; indeed, "an animated conversation on the labours of those pioneers of civilization and Christianity on the Continent, the Irish monks," first drew them together; and later Lady Ferguson became known as the writer of a history of the Irish before the conquest. Thus the same society was congenial to both, and they gathered about them in North Great George's Street all the intellect of Dublin, besides receiving many visitors of kindred tastes and attainments at the

ever hospitable free quarters of "The Ferguson Arms." Hence resulted a wide correspondence, from which Lady Ferguson has drawn freely, so that in these volumes we get, in addition to a knowledge of Ferguson, an acquaintance with Sir Frederic Burton, Sir W. Rowan Hamilton, Dr. Petrie, Lord O'Hagan, Mr. Allingham, Mr. Aubrey de Vere, and, above all, the Stokes family, with whom he had a lifelong intimacy.

Figures long faded float over these pages: it was Ferguson who wrote the 'Lament on Thomas Davis'; Ferguson was a helpful friend to Mangan; though not of the Young Ireland party, his sympathies were patriotic: "The foremost place of his filial love belonged to Ireland.....nor could he tolerate the English policy of centralization which sought to deprive his native land of its local institutions."

In early days he spoke in favour of a repeal of the Union, but he had no toleration for "a sordid social war of classes carried on by the vilest methods," though his love for his own country and his conviction that English mismanagement and misunderstanding were the cause of her troubles never changed. A loyal Protestant Conservative, he was none the less an Irish patriot whose first aim in all his work was the true honour of his country. A letter to William Allingham, written a few months before his death, sums up his literary creed:

"We have among us enough of ability to lay the foundations of such a school of letters here as will be honourable to the country. That has been the great aim I have had in view in all my efforts.....A Dublin School would, I think, restore good taste and good English in our current poetry, now overrun with gaspings, affectations, pet words, and bad prosody."

A year later, when Ferguson was beyond hearing of earthly praise or homage, the youngest of Irish poets, then a mere youth, assigned to him his true place in Irish poetry:—

"He has restored to our hills and rivers their epic interest. The nation has found in Davis a battle-call, as in Mangan its cry of despair; but he only, the one Homeric poet of our time, could give us immortal companions, still wet with the dew of their primal world."

If Ferguson was a poet, he was no less wholeheartedly an antiquary, enthusiastic in his devotion to oghams, trilithons, and tumuli; he was also an ideal and devoted Keeper of the Records, and still found leisure to be a devoted friend as much in sympathy with the young people who had grown up about him as with his contemporaries. A most winning personality is built up by these volumes, a character noble and gentle, ardent and faithful, a man whose personal ambitions lay quite apart from success, and whose sole failing seems to have been a too great indifference to money. The portraits, from a drawing by Sir F. Burton and from a photograph, show a handsome young man, and an old man to whom time had but added dignity and charm.

The Poetical Works of William Wordsworth.

Edited by William Knight. Vols. I. and II. (Macmillan & Co.)

WHEN it was known that Prof. Knight proposed to publish a new edition of Wordsworth, the emotion excited by the news in

the minds of students of the poet was rather complex. They remembered that extraordinary edition for which the Professor was responsible some years ago, and that equally extraordinary life in which the *errata* needed further *errata*, the sole fragment of consolation obtainable being that perhaps some day those eleven expensive octavos might possess a certain curious value as the most inaccurately edited books in the English language. Notwithstanding these reminiscences, the Professor's present effort cannot be neglected, for somehow he has at his command documents and information which are not accessible to the world at large. Moreover, it may at once be admitted that, so far as accuracy goes, these two volumes show improvement. We shall return, however, to this point presently.

Our first objection is to the substitution of a chronological arrangement for Wordsworth's own. Wordsworth did not adopt his classification idly, and, furthermore, especially disliked one which was according to date. Mr. Graves ('The Prose Works of William Wordsworth,' vol. iii. p. 474) records his surprise at "the feeling akin to indignation which he (Wordsworth) manifested at the suggestion." Right or wrong, Wordsworth's system, therefore, although it may not be so much a part of himself as his versification or his opinions, should not be put aside if we wish to overlook nothing which may assist us to comprehend him. An additional reason for adhesion to it is the difficulty of discovering when some of his poems were composed, and of splitting up a poem like the 'Excursion,' which was begun in 1795 and finished in 1813. The Professor insists on the chronological method because thereby it is possible to trace "the progressive development of Wordsworth's genius and imaginative power." Granting that Wordsworth's own argument, "that to put his poems in order of date would indicate on the part of a poet an amount of egotism, placing interest in himself above interest in the subjects treated by him," is one which might weigh more with him than with his readers, we should say in the first place that the argument is true and important for the reader also, in so far as the *watch* for "development" prevents consideration whether that which is before him is actually true and beautiful. Secondly, although the notion of development may have some reality in it, it is apt to mislead, and it is likely we shall be very much misled by it in the case of a genius which is as original as Wordsworth's. We bring, in fact, our own idea of development to him, and it is this we trace and not the objective process. We expect a man to become (as ordinary men do become) less idealistic as he grows older, but it is not always so. The passion of youth may assume another form in riper years, but it is often even more ardent and more romantic, and in pursuing "development" we miss what is translated and transfigured, and seize mere external change. It would be easy to show how this general remark applies to what is thought to be the Conservatism and ecclesiasticism of the later Wordsworth, but we must forbear.

Another objection to the Professor's scheme is that "development" generally is much too big a thing to handle. It is

interesting to know what Wordsworth thought upon a particular subject in 1793, and what he thought upon that same subject, say fifty years later; but this can only be found out by putting the two expressions of his thought side by side. There is no even advance or change in him, modifying his opinions on every subject alike, and no man more continually than he startles his readers by the unexpected contradictions which no commonplace development will explain. A further and final objection, in some measure anticipated by what we have already urged, is that, if we are to track development, there are many threads and clues much more important than lapse of years, and that these threads or clues can only be detected by biography, conversations, and letters. The influence of Coleridge and Dorothy on Wordsworth was enormously greater than length of time, and, indeed, without Coleridge, Wordsworth might possibly have been something quite different. Chronology is of small service to the student here as it only partially shows him what work was done by Wordsworth with Coleridge at his elbow.

Prof. Knight might have saved a good deal of space if he had not been quite so expansive. For example, a long letter is printed at p. 121, vol. ii., which must reappear in the life, and some of the so-called parallel passages in the notes are not only superfluous, but are not parallel.

She seemed as happy as a wave
That dances on the sea,

at p. 91, vol. ii., suggests to the Professor the 'Winter's Tale,' IV. iv. (reference incorrect, alas!):—

When you do dance, I wish you
A wave o' the sea, that you might ever do
Nothing but that, &c.

This, of course, has no parallelism with Wordsworth's lines, the point with Shakespeare being entirely different. Many other instances of the same kind might be noticed.

We now come to the text, which, as already admitted, is better than that of 1882-86, but the Professor certainly ought to have been more explicit in his acknowledgments of the services his friends have rendered in what he may, perhaps, consider as the drudgery of his task. To say nothing of the *Athenæum*, it is well known that whatever accuracy has now been achieved is not solely due to the editor himself, and the revisionary labours of Prof. Dowden and Mr. Hutchinson assuredly deserved mention. We regret to add that even now, notwithstanding all the help he has received, the Professor's blunders are so many, at least where we have been able to check him, that if he were a copyist in a public office and had made the same number of mistakes in the same space he would be dismissed. We have taken at haphazard 'The Brothers,' containing only 435 lines, and have compared it with the editions of 1800, 1805, 1815, 1836, 1845, and 1849-50, and the following is the result.

1. Note to title omitted in 1836, 1845, and 1849-50.
2. Note to date, "6th August" should be 1st August.
3. Inverted commas omitted at the beginning of the Priest's speech, l. 1.
4. L. 31, "Snowy" for *Snow white* (1800).

5. L. 141, note much compressed in 1815 and 1836, and omitted in 1845 and 1849-50.

6. L. 169, whole line omitted in 1800.

7. L. 183, note omitted in 1815, 1836, 1845, and 1849-50.

8. L. 187 (latter half), half-line omitted in 1800.

9. L. 256, comma omitted after "rivulet."

10. L. 276, "Grew" for *grow* (1800).

11. L. 327, "As happy" (1800).

12. L. 357, not in brackets in 1800 and 1805.

13. L. 375, note, "pointed" should be *pointing*, and "and told" should be *inform'd*.

14. L. 376, Coleridge's criticism was not on the lines as they now stand (with the exception of "there learned," &c.). The reference should be to the lines in the edition of 1800.

15. L. 415, note, "fervent" should be *a fervent*.

The editions named, for 1800, 1805, 1815, 1836, 1845, and 1849-50, are but a few of those which ought to be examined before a criticism on Prof. Knight's claim to have constructed a Wordsworth for scholars can be complete; but they are those which happen to be available to us.

The note by the Professor to 'The Brothers' is hard to be understood. Wordsworth says that James started from some farm "one sweet May morning" with two or three shepherds to look after some sheep. It was a farm at which he was staying at the time, and whereabouts it was we are not told. The party were led on from "height to height," and James lagged behind upon the summit of the Pillar, "not unnoticed by his comrades." When they returned he was not there, and he was found at the foot of the rock dead. It was supposed, as he was given to somnambulism, that he had walked in his sleep over the precipice. "The poem," says Wordsworth in the Fenwick note,

"arose out of the fact, mentioned to me at Ennerdale, that a shepherd had fallen asleep upon the top of the rock called the Pillar, and perished as here described, his staff being left midway on the rock."

By "rock" Wordsworth probably does not mean the almost inaccessible Pillar Rock, technically so called, but the Pillar mountain. Prof. Knight's comment is as follows:

"The 'airy summit crowned with heath,' however, on which 'the loiterer' lay 'stretched at ease,' could neither be the top of this 'rock' nor the summit of the 'mountain': not the former, because there is no heath on it, and it would be impossible for a weary man loitering behind his companions to ascend it to rest; not the latter, because no one resting on the summit of the mountain could be 'not unnoticed by his comrades,' and they would not pass that way over the top of the mountain 'on their return' to Ennerdale. This is an instance therefore in which precise localization is impossible."

What is the meaning of the words we have italicized? Wordsworth's account is simple, and surely possible enough, that when James lay down his friends saw what he was doing. How, too, can the Professor be sure that they would not come back that way, when he does not know where they went and where they were to return?

We are sorry to say that Prof. Dowden's criticism on the 1882-86 edition must in a measure be applied to that of 1896. It is not "final."

Lectures and Essays. By Henry Nettleship, D.Litt., late Corpus Professor of Latin Literature in the University of Oxford. Second Series. Edited by F. Haverfield, M.A. (Oxford, Clarendon Press.)

THE volume of collected lectures and essays which, under the supervision of Mr. Haverfield and with a memoir by the author's widow, has been added to the works of the late Prof. Nettleship, possesses a unity of interest notwithstanding its miscellaneous composition, as presenting, upon a reduced scale, a fairly complete picture of a notable mind. We now stand perhaps, even those of us who had the privilege of knowing Nettleship personally, far enough in time from emotional impressions to measure his achievements with that calmness and simplicity of judgment which he himself assiduously practised and demanded.

"Henry Nettleship's own life may be said to have been consistently true to its early promise. The love of truth showed itself not only in the most scrupulous exactness in every detail of life, but in his 'anxiety before all things to learn the completest truth at whatever cost, and in his eagerness to save those whom he taught from the tolerance of any unreality.'"

The perusal of this volume will certainly leave the impression that this praise, alike in assertion and in reticence, is just, discriminating, and in all respects worthy of the subject.

If, indeed, we confined our attention to what may be regarded as the proper and special business of the scholar, the making of the ways to knowledge, the accumulating and digesting of material, the patient ascertainment and co-ordination of facts, we might easily say, in the common phrase, that for Nettleship no praise would be too high. There are in each age and each department of learning certain men whom every investigator longs to find in front of him upon the track—who spare no trouble, hide nothing, and leave their discoveries, with scarcely so much as a label, just where it is convenient to pick them up. Nettleship was one of these men; and this volume excellently shows that side of him in the essays numbered from ii. to v., on 'The Original Form of the Roman Satire,' 'Literary Criticism in Latin Antiquity,' 'The Historical Development of Latin Prose,' and 'The Life and Poems of Juvenal.' The last three in particular, all reprinted from the *Journal of Philology*, are most stimulating examples of self-denying labour. All were by the original method of publication addressed expressly to professional students, and none is adapted to the armchair, not even the life of Juvenal, which has most of agreeable form among the parts of this collection which deal with classical scholarship. When we read them (and still more if we return to them from the popular and animated reflections upon study in relation to life which here appear as the five concluding pieces), it seems almost incredible that one who with so much care had amassed the studies for a picture should nevertheless not have painted it. It is perhaps impossible not at first to regret the loss, but it is equally impossible not to acknowledge, on a review of the

whole situation, that the author's abstention was deliberate, and also that it was essential to his purpose. The essay on Latin criticism and the essay on Latin prose would be pronounced by many, even among professional students, unreadable; yet each contains the material for several brilliant chapters—material, in part at least, never before assembled—and indicates the lines upon which such chapters would be constructed; and Nettleship could unquestionably have written them. Why did he not? Because—the answer rises from every part of the volume—because it must have been done at some expense of “reality.” The data, though full of suggestion, are not really sufficient for a complete and picturesque representation, unless we put in very many conjectural lines. It may of course be said—and the objection has its own validity in the proper place—that, if no one would do this, historical knowledge, men being what they are, would practically make no advance. That is so; but unless we are much mistaken, it is no ill thing, especially in a generation not inclined to err on the side of reserve, to share for a little while the feelings of a student who, having given the means of judgment, firmly holds his hand, and says to us in effect: “You now see, if you can, what, to the best of my belief, there really is to see. You might like me better if I professed to show you more. Find it by all means, and let me heartily wish you success.”

For this reason, and also because the subjects of these papers can scarcely be handled without technical detail, we abstain from estimating the results of them briefly and off-hand. That is just what they would teach us not to do. What is proper to be said is that they are indispensable to the future historian, and that to republish them in juxtaposition was a good service. Still more valuable and more creditable is the essay No. vi. on ‘The Study of Latin Grammar among the Romans in the First Century A.D.’ supplementary to others included in a former volume. The selection and prosecution of this subject is thoroughly characteristic of the author. The question at issue, pursued step by step through hours and days of comparison and cross-reference, is this: What were the relations of interdependence between a series of Roman *litterati*, whose work, now reduced to fragments, established the tradition from which our current history of the Latin language is largely traceable? Who copied from whom, and where, in each case, stands the ultimate authority? Dust is a weak simile for the dryness of it, and much too flattering for the prevalent infertility. But Nettleship saw, and it cannot be denied, that until this work had been done, the tradition could not be used as it is used, without “unreality”; so to it he went, putting aside plenty of facile praise to be had for the gathering, and knowing perfectly well that scarce a dozen specialists would follow his argument, and they, as likely as not, only to modify and obliterate his conclusions.

It is a difficult task, but it is one which the critic of Nettleship dare not refuse, if only out of respect for the teacher of “truth and reality,” to say whether, and how far, with his conscious and justifiable self-limitation there was joined some limitation or

defect of power. He writes always well, and sometimes very well, but we doubt whether any one of his writings, if judged by the highest standards of comparison, could be said to exhibit, as a whole, any remarkable beauty of form or style. To speak as we think (which is what he would have had at any price), the fear to mislead had in him an element of superstition as well as of faith. From the resolve to say nothing even partially false, the logical outcome is silence; and even the single aim at truth might, by a Mephistopheles, be exhibited as a specious temptation to error. In the perpetual anxiety of self-correction, the phrase, and even the thought, may become confused in substance, and must occasionally become confused in appearance. That no trace of this is to be found in the writings of Nettleship is more than we venture to say; and there we would leave the matter for an equitable and generous consideration.

But assuredly the reader must not be left to suppose, as so far he might, that the works of Nettleship are only for professors. Of this very volume there is a full third which is food for any thinking man. Few need or should turn from the most interesting lecture on the life and work of the Danish scholar Madvig, with which the collection begins; and of the five concluding essays, already mentioned in passing, it may be said confidently that they are as profitable reading, and as pleasant too, as can easily be found among the productions of the time. Most of them were delivered as popular lectures, at Toynbee Hall, before the Teachers' Guild, and elsewhere. The subjects have an inner and even an outwardly visible connexion: ‘The Present Relation between Classical Research and Classical Education in England,’ ‘The Moral Influence of Literature,’ ‘Classical Education in the Past and at Present,’ ‘Authority in the Sphere of Conduct and Intellect,’ and ‘The Relations between Natural Science and Literature.’ They form together a consistent body of opinion, singularly impressive in its manifest sincerity and independence. The temper and tendency which are displayed in the author's professional writings are here carried into the criticism of contemporary life and thought in general, and this with results which are to be earnestly commended to our reflections. The discussion on ‘Classical Research and Classical Education’ (1876) is in some points happily obsolete, thanks in no small part to the author; but it is not obsolete to be reminded, even in 1896, that twenty years ago, upon the testimony of one almost fanatical in dislike of sciolism or novelty for novelty's sake,

“the field of classical research is in no sense worked out; even for the greatest and best known works of the ancients much remains to be done in the way of criticism and interpretation, while the field of the late Greek and Latin has much fresh store to yield.”

If this was true then, it is likely to be true still; which may persuade any one, who shall be disposed to lend a hand in sifting away the dross of tradition, not to be discouraged by a little scolding. Nor is it yet an obsolete question whether our great boarding schools are indeed, as Nettleship thought they were not, completely satis-

factory as sole or almost sole type of instrument for the higher “secondary” education, and whether further extension should not be given to the use of day schools, some of which, since the essay was written, have so brilliantly justified Nettleship's favourable prevision. And there is much else in it which will still repay consideration.

But to the other essays, especially to the eighth and eleventh, belongs a higher interest. The leading thought of them will best be exhibited by some quotations:—

“What then are the principal and the most obvious manifestations of this natural or spontaneous tendency [which exists in human beings to live and act for each other's well-being]? Deep down in the laws of Nature herself is rooted the love of parent for child and child for parent; out of this, organized by custom and developed by the constant enlarging of the social sphere, has gradually arisen the social spirit which now more than ever is felt around and among us, animating all the better part of modern life. On the active side of human life its work is evident, and need not be dwelt upon, especially in this place; on another side it has inspired the love of truth, the determination to hold fast to intellectual honesty, which is a far rarer and more difficult virtue, especially in a democratic society, than the practice of philanthropy.”

A bold, humorous, and subtle turn of rhetoric, when we consider that it was fashioned for Toynbee Hall! To the concluding thought of it the author returns again and again. It is his message as a moralist, and we shall not soon hear too much of it:—

“In the present generation it seems to me that a kind of paralysis has seized upon the thinking power which should produce good literature in this country.”

“To combat the encroachment of emotion and sentiment upon the domain of reason (and I think there is a real danger now of such encroachment) a powerful intellectual movement is required. . . . Such a movement was wanting in the ancient world, but may be kept alive in the modern world by the spirit of scientific investigation. Again and again it must be urged that it is the love of truth, the determination to penetrate to things as they are, which is the spring and principle of modern life.”

“The peril to the intellect in a large popular community is that it should become relaxed in quality.”

These quotations might be indefinitely multiplied. One more only shall be added, because it shows clearly that in Nettleship's view the danger which he signalizes marks not only a weakness of our time, but a declension:—

“These men, however, belong to the end of the eighteenth century and the beginning of the nineteenth, a time when human progress was viewed as a whole. . . . when no leading writer would have ventured to hint that what was true for the reason was false for the emotions, or what was true for the emotions was false for the reason.”

It will be seen that Nettleship expresses his opinion upon present fashion, as upon forgotten grammarians, with the plainest candour. To those who may think him mistaken it shall be left to answer him.

In small things as in great, he shows the same spirit of fairness. We have noted one instance minute and incidental, but perhaps the more significant. In the cause of “reality” he was ready to strike the shield even of the best acclaimed champions.

It will easily be believed that in Macaulay, for example, and in Byron he found much to dislike and reprobate; both of them, in this volume and elsewhere, receive several knocks and side-thrusts. Fielding, on the other hand, is a favourite and is praised from the heart. But to confuse personal liking with catholic judgment seems to have been as unnatural to Nettleship as it is for most of us hard to avoid. In the conclusion of the last essay—a passage full of reasoned emotion, and as near to fine as the author let himself go—among nine greatest names representing the literature of England from Elizabeth downward, the two noble rhetoricians, poet and prose-writer, follow in their places after “Locke, Hume, Gibbon, Fielding,” as if it were a matter of course. So it would be for any one, whatever his tastes, who could see with a perfectly sane eye. But are there many who, feeling as Nettleship evidently did, would have resisted in such a matter the safe and venial indulgence of their partialities?

The prefatory memoir (a simple and sober narrative, for which we tender our respectful thanks) has the one merit essential in the circumstances, of making no claim for the subject which is not amply supported. Those may learn from it, who knew not before, how ready was the tutor's aid in the class-room and the study, how genial the critic, how delightful the friend. These things must soon, and inevitably, fade; but our time will miss a lesson, which it cannot spare, if those who have the public ear do not avail themselves of this volume and its companions to absorb, to disseminate, and, if need be, to ornament the practical thought and teaching of Henry Nettleship.

NEW NOVELS.

A Mine of Wealth. By Esmè Stuart. 3 vols. (Hurst & Blackett.)

MISS STUART'S villain is a woman of forty or thereabouts, with a daughter of twenty whom she hates. The mother is an oval-faced beauty who had married the wrong man; and this had made her hard and bitter, and developed all that was bad in her. The man who would have been the right one for her, as she thought, had married the wrong woman, by whom he has a son of twenty; and then the wrong man and the wrong woman die. Out of the four surviving characters Miss Stuart weaves her romance, with the potent aid of a gold-mine. She has an easy flow of language, and most of her characters are pleasantly and simply drawn. In fact, hers is a readable story, but it is not strongly constructed, for the springs which are provided to keep the machinery in motion do not seem to be sufficient for the purpose.

The Harding Scandal. By Frank Barrett. 2 vols. (Chatto & Windus.)

“THE General's composition,” Mr. Barrett tells the reader in his story of ‘The Harding Scandal,’ “was not such stuff as stage villains are made of”; but that depends upon the stage. This particular villain was “not wicked from a diabolical love of wickedness”; yet he was diabolically wicked from a love of himself and from self-indulgence. The difference is not very palpable,

even when two volumes are devoted to analyzing his motives and accounting for his actions. A more detailed story of deliberate torture could scarcely be imagined. Mr. Barrett has a way of making all his stories interesting, and his love of the sensational prompts him to depict all kinds of harrowing, if sometimes improbable situations. Many readers like to be deeply moved by sharp discordances, played on the human heart for an instrument; and they will find Mr. Barrett's last story to their mind.

The Heart of the World. By H. Rider Haggard. (Longmans & Co.)

MR. HAGGARD'S new romance ‘The Heart of the World’ is conceived and narrated much in his usual vein and manner, and by means of his now familiar methods. Need it be said that at the outset a mysterious testamentary document is placed in the hands of a young gentleman “residing” in Mexico, together with an enormous emerald engraved with hieroglyphics and symbolic designs? They have been the property of an Indian gentleman of exalted ancestry, who in the document tells the history of his life, which is but the struggle to regain and recreate the ancient empire of his forefathers called “The Heart of the World.” Excepting the page or two at the beginning serving to introduce “Mr. Jones,” to whom the papers are confided, the volume is a retrospective record, in letter form, of the marvellous adventures and experiences of Antonio himself, his English friend Strickland, and an Indian father and daughter known as the Lord and Lady of the Heart by the dwellers in the far-off place whither the oddly assorted quartet are bound. This country, a sort of Land of Heart's Desire, is supposed to be a remnant of ancient Indian civilization. The city and the attempt to regain command of it and its rich treasure are the subject-matter of the tale, in which poor Mr. Jones has really no part or lot. The terrible and surprising episodes that beset the party need not be here catalogued. Nearly every danger and ordeal imaginable, from human or natural forces, occur to retard and endanger their operations. Maya, the Indian girl, is not impressive, a sort of new-womanish and sceptical outlook being grafted on her original temperament. The interesting feature is certainly the indestructible yearning of the noble Indians after the mysterious cradle of their race. The story reads rather as if it had been written to order, as so many are nowadays.

A Crown of Straw. By Allen Upward. (Chatto & Windus.)

IN ‘A Crown of Straw’ Mr. Upward provides us with a companion picture to his ‘Prince of Balkistan.’ His new story is the result of a bold raid upon the recent history of Bavaria, from which many facts of public or private interest have been drawn, with more or less of discrimination and reticence. Mad kings, their relatives and ministers, flit across the stage in front of a background of conspiracy and intrigue; and the historical elements are combined with a large infusion of fiction. The plan is audacious, but the distortion of history is less violent than in the author's previous novel, and there is

less (though still something) which might give offence to living persons. Mr. Upward considers that there is an “essential” difference between the two stories. The essence of both is the utilization of the secret history of monarchs and the scandals of their courts during the lifetime of some of the actors or of their intimate friends. But it is fair to acknowledge that Mr. Upward has been more reticent in his second than in his first attempt in this style, and that he has produced a story of considerable romantic interest, containing little that need be objected to in point of taste or discretion.

A Foreigner. By E. Gerard (Madame de Laszowska). (Blackwood & Sons.)

WHETHER individually or in combination, the joint authors of ‘Reata’ never fail to provide their readers—and reviewers—with excellent entertainment. ‘A Foreigner,’ the somewhat vaguely named novel which Miss E. Gerard has just put forth, is one of those elaborate and interesting studies of international society of which she and her sister have proved themselves accomplished observers, and has for its central motive the marriage of a charming Scotch girl with a German officer of rank. The picture of Euphemia's trials and difficulties, her rebellion and repentance, is drawn with skill and humour, and bears on every page the impress of close observation and familiarity with the situations depicted. In one respect, again, the novel is peculiarly timely, since it illustrates in a most striking fashion the working of the code of honour, of which we have heard so much of late. Miss Gerard, in conclusion, may be congratulated on the impartiality with which she has executed a difficult task. The drawbacks of an Anglo-German marriage are faithfully set forth, but there is nothing in the book which could arouse the resentment of the most patriotic German. Indeed, if all German officers were as forbearing, as chivalrous, and as devoted as the Baron Wolfsberg, the example of Euphemia would probably be followed to an extent disastrous to the peace of mind of eligible English suitors.

The Brown Ambassador. By Mrs. Hugh Fraser. (Macmillan & Co.)

IF Mrs. Fraser had eliminated the human *dramatis persona* of her clever and fanciful story, or relegated them to a more subordinate position, she would probably have appealed more successfully to the sympathy of her readers. As it is, the abrupt transitions from fairyland to ordinary life, from—shall we say?—Nephelococcygia to the workaday world, are a trifle bewildering. Her dog hero is delightful; her schoolboy and his two little girl cousins are excellent; but the “grown-ups” are conventional, unconvincing, and excessively sentimental. The business of the hidden will and the unhappy insane lady does not blend satisfactorily with the purely fantastic element. As a writer of fairy stories pure and simple Mrs. Fraser ought to go far.

A Question of Degree. By Caroline Fothergill. (Black.)

‘A QUESTION OF DEGREE’ is haunted a little by unsatisfying airs of “something coming.” Nothing particularly remarkable does come,

however, unless capability, ease of manner, and a seemingly unambitious outlook may be termed remarkable in a season of pretentiousness and sham eccentricity of method and subject. The story is slight, depending entirely on characterization, unweighted by description or explanation of any kind. Instead of these dialogue does the "business." The worst, yet it may be the cleverest thing about it is that no one stands out more than another; all the people concerned have about the same degree of interest. One's sympathy is not really evoked for one more than for another in the dilemma which gives the story its title. Properly speaking, there is no real ending. One marriage does certainly take place, and another is suggested, but the discerning reader guesses that the clash of temperaments by no means ends there. We refuse to pity or to understand the mother's position towards her son, it is so selfishly self-destructive. Her son is anything but attractive, yet not at all unlike what "the only son of his mother and she a widow" often is. The stepfather, in a way the moving spring of the situation, does not get sufficient play. He never—so to speak—"emerges." The humour and sparkle of *Theodora*, spoken of by the author and admired by her family and friends, seem to us not very clever nor admirable fooling.

A Fight with Fate. By Mrs. Alexander. (White & Co.)

A PEDIGREE story is always a little difficult for both reader and author, and Mrs. Alexander has not escaped a few slips in the genealogy of the Claverings. The captain "in Ligonier's Horse" could not be habitually called both John and Dick, and must have been the great-grandfather (not the grandfather) of Honoria Verner. However, the author makes her main point pretty clear, the bastardizing of the antenuptial issue of the captain in circumstances which have always been a stock argument for the opponents of our English marriage law. Other slips are less venial. "Lynford was rather silent, and having nothing to say, Beatrice did not see any necessity to invent one," is a cryptic sentence, well matched by another: "So Beatrice went to the piano, followed by Lorimer—to Lynford's disgust—and leaned on the end of the piano in a state of enchantment." As both gentlemen expected her to sing this must have disappointed them. As a rule Beatrice is a sensible and interesting girl, and her courageous simplicity stands her in good stead in her relations with the rather vulgar and domineering widow, who tries to bully her gentle "companion," and with the too sympathizing Lord Lynford, who makes highly improper advances, which she is incapable of understanding, and of which he lives to be properly ashamed. The excellent Australian who represents the disinherited branch of the house of Lynford, with his warm heart for his crippled grandson, and his tenacious purpose of righting his mother's wrongs, is well qualified to redress the misfortunes of the family, which have been due to selfishness and want of purpose in several generations.

The Queensberry Cup. By Clive Philipps-Wolley. (Methuen & Co.)

RECOLLECTIONS of earlier work by Mr. Philipps-Wolley—in particular 'Snap,' a capital boys' book—aroused anticipations which his new venture has wholly failed to satisfy. From beginning to end the note is forced—whether it be heroic or pathetic. The bullying scenes might have been possible in the days of Dotheboys Hall; they are certainly a libel on the boyhood of modern England. By the side of young Crowther, Flashman is an angel of light, just as the pluck and endurance of Tom Brown pale into insignificance alongside of the Spartan heroism of Dick St. Clair. 'The Queensberry Cup,' in short, is a vehement *apologia* for muscular, or rather pugilistic, Christianity, unredeemed by common sense and lapsing frequently into sheer melodrama.

The Carbuncle Clue. By Fergus Hume. (Warne & Co.)

THE detective Fanks observes in Mr. Hume's latest "mystery" that in real life such officers cannot bend circumstances to their will as novelists do in their stories. It is to the credit of the author that, in the exceedingly complicated chain of circumstances that lead up to and explain the murder in Garry Street, he has made his principal actor successfully simulate the perplexities and occasional failures which baffle the real detective, even when in the long run chance and observation bring his investigations to a satisfactory end. The manipulation of so many parallel strands of incident makes 'The Carbuncle Clue' an exceptional specimen of its class. The only weak spot is Doolan's blunder in keeping the final appointment with Madrazo after he has heard that the police are on his track in the character of Ward. But it is the occasional blunder of the astute criminal that gives the law its chance. Lovers of detective stories, among whom we cannot reckon ourselves, will find the book sufficiently interesting.

LOCAL HISTORY.

Moulton Church and its Bells, by Sidney Madge (Stock), is not a satisfactory monograph. It is made up too much from the work of others. "The complete summary of the bells in the several parishes of Northamptonshire" is simply boiled down from the late Mr. North's quarto work on the bells of the county. In the one or two cases where Mr. North was led into error by the carelessness of some of his correspondents, Mr. Madge follows him. The sketches by the author show some cleverness and are well reproduced, but he has no business to bring out a book on a fine old church and attempt a description of the fabric until he has mastered the elementary ideas on successive styles. He gives us a conjectural drawing of "Moulton Church in the Fourteenth Century," and positively four out of the five windows that are fully shown are quite impossible products of that period. He supplies some information about St. Andrew's Priory, with which Moulton was closely connected, but the charters, &c., cited are only those to be found in the 'Monasticon'; whereas we might reasonably expect in a monograph that the chartulary of the priory would be consulted. This chartulary, which is among the Cotton MSS. of the British Museum, is in excellent and legible condition, and would supply Mr. Madge with further information.

The careful description of the fine ring of bells that now swing in Moulton tower, with interesting accounts of their predecessors, is well done. The best part of the book is the "comprehensive bibliography on bells"; it is by no means exhaustive or quite accurate, but it is by far the best that has yet been published.

Documents relating to the Province of Moray. Edited by E. Dunbar Dunbar. (Edinburgh, Douglas.)—It is close upon thirty years since in the *Athenæum* (No. 2043) we reviewed and commended Mr. Dunbar's last work—the second series of his 'Social Life in Former Days.' Forming a sort of supplement thereto, the present volume may also be most heartily commended. Its documents are not, of course, all equally valuable, but they offer as a whole many points of interest, some of which we will glance at in the order in which they present themselves. Elgin butchers, it seems, in 1715 might not "keep any massive dogs within the Burgh, except they be mized all day and chained at night," and nobody else might keep any dogs at all; item, it was ordained that "no inhabitant presume without authority of the Magistrates to travel the streets with fiddlers and pipers by night or 'by day'; item, to be found drunk in the streets or to be "judicially convict of curseing" entailed fines or the "joggs," with public rebuke by the minister. In 1697 Elgin had the amazing number of eighty brewers, one of whom had in three months brewed "four thousand gallons of aile and flour hundreth gallons of aqua vitie." To the synod held in the Kirk of Elgin in 1624 it was reported that "ye brethern haunts to ye Presbiterie with uncomely habitts, such as bonats and plaids." According to the Rev. Douglas Barron's 'Court Book of the Barony of Urie' (Scottish History Society, 1892), the Apologist's father David Barclay, who purchased Urie in 1648, did not turn Quaker until 1666; it is worth noting then that as early as April, 1653, he had "professedlie declined from the doctrine and discipline of the Kirk, denying it to be a Kirk." James Fraser, Episcopalian minister of Wardlaw, who died at a great age in 1715, is said early in life

"to have left his parish abruptly, in order that he might make a journey, by way of penance for immorality, to the Holy Land. He visited the Holy Sepulchre and ascended Mount Sinai. After being absent some years, he fell asleep one night on the sacred hill, and dreamt that he heard a voice commanding him to return to his parish, still vacant, and his flock, who anxiously looked for him. He obeyed the call, taking with him part of a thorn-bush, which, on his arrival at home, he planted in his garden at Phopachy, where it grew and flourished, and was long regarded with great interest."

Neither the song-writer Mrs. Grant of Carron nor the Lord George Gordon of the riots can have been, as Mr. Dunbar supposes, present at an Elgin ball in 1749, for the one was born only four years before, and the other not until two years after, that date; but the "A. Fraser, Lovat," who in 1809 subscribed to the Northern Meeting, may well have been Archibald, youngest son of the infamous Lord Lovat, as he lived on till Waterloo, 139 years from the birth of his father. Towards the close of last century one might shoot over moors without asking permission; they were deemed, like the seashore, open to the public. And early in that same century there was a cattle-lifter in Dallas parish, accounted "a vera pious man," because, before setting out to pillage in the low country, he always "laid his bonnat on the ground, went down on his knees, and prayed that the Almighty would keep him from harming the widow and the fatherless, and guide him to the nout [cattle] of Duff of Dipple and siclike." Three letters are printed written in 1687 by Samuel Pepys to the warlock Sir Robert Gordon, who, as is well known, had lost his shadow at Padua, and who seems about this time to have applied his magic skill to improvements in ships' pumps; and there is a very

interesting letter from an Elginshire gentleman, who about 1747 married and settled in Cornwall. He dilates on wreckage as "a very considerable Apurtnance to this estate (these things are called God's Blessings in this Country)," and he grumbles at the difficulty of obtaining franks, "for out of 44 members, which this county sends to parlmnt., there is not 4 that Resides in it." The last chapter, on the Sobieski Stuarts, is disappointing. It contains nothing new, except the death of the youngest daughter of the younger brother in a convent at Bolton in 1894, and the assertion (which we question) that at the Court of Austria the claim of the brothers to royal descent was never doubted. The writer of the famous *Quarterly* article was not Mr. Dennistoun, but Prof. George Skene of Glasgow; and the authenticity of the 'Vestiarium Scoticum' is by no means so totally discredited as Mr. Dunbar imagines, for between November 30th, 1895, and January 4th, 1896, it was ably reasserted by Mr. Andrew Ross, Marchmont Herald, in five long articles in the *Glasgow Herald*. Otherwise we have only praise for Mr. Dunbar's 'Documents.'

Mr. Cocks in his *Memorials of Hatherlow* (Stockport, Claye & Son) certainly shows that he does not lack that capacity for taking pains in amassing material which is so useful to a local historian; but unfortunately he does not appear to possess a sufficiently wide knowledge of general history to enable him to interpret aright the relation which the incidents of the hamlet bore to the events passing in the wider world. It is rather bold for a writer who can be guilty of such a sentence as, "The chantry of Chadkirk apparently escaped the suppression of the smaller monasteries in 1536," and who repeatedly refers to the chapel as a "monkish cell," to adventure on the task—beset as it is with so many pitfalls for the unwary—of writing an historical sketch of the chantry of Chadkirk. Lancashire and Cheshire in the sixteenth and seventeenth centuries showed a specially interesting phase of the religious struggle, and Mr. Cocks is evidently well acquainted with the numerous books that have been written on the subject, and while dealing with this period is interesting, though he has not much that is fresh to tell. The history of local Nonconformity during the present century cannot in the nature of things possess much of interest to the general reader, but as the book is dedicated to the "congregation worshipping at Hatherlow," perhaps it would be out of place to regret that lists of subscriptions and Sunday-school teachers should occupy so much space.

Collection de Textes pour servir à l'Étude et à l'Enseignement de l'Histoire.—*Hariulf: Chronique de l'Abbaye de Saint-Riquier (V^e Siècle—1104).* Publiée par F. Lot. — *Annales Gandavenses.* Nouvelle Édition. Publiée par Fr. Funck Brentano. (Paris, Picard.)—*Hariulf*, a monk of Saint-Riquier (Monasterium Centulense), in Ponthieu, not far from Abbeville, who was made in 1105 Abbot of Oudenbourg, near Bruges, wrote a chronicle of Saint-Riquier which is more a compilation than an original composition; but it is a compilation of documents, many of which but for him would have entirely perished, the monastery of Saint-Riquier and its archives having been burnt in the year 1131. Moreover, *Hariulf* gathered some information from unwritten traditions. Historians of old French literature are indebted to him for an important statement about the legendary story of Esimbardus and King Gormond, the subject of an old French poem, of which a fragment was discovered and printed half a century ago by Baron de Reiffenberg. The editing of the chronicle of Saint-Riquier was no easy work, the original manuscript having been destroyed by fire in 1719. M. Lot has carefully classified the various copies of the lost manuscript, compared them with

the seventeenth century edition in D'Achery's 'Spicilegium,' and restored the text to its pristine purity. His introduction contains a very critical account of the sources from which the chronicle was compiled. The historical commentary is entirely satisfactory, and the final index would be perfect but for the rather numerous inversions in the alphabetical order. It is unpleasant to find "Achotes" before "Accinicurte," and "Caours" after "Constantia."—The 'Annales Gandavenses' rank among the most important sources of the history of Flanders in the beginning of the fourteenth century. They have been printed twice in recent times: by De Smedt in the 'Corpus Chronicorum Flandrie,' vol. i. (1837), and by Lappenberg in Pertz's 'Monumenta,' 'Scriptores,' vol. xvi. (1859). Even this last edition was very imperfect. The German editor has made strange clerical mistakes, such as constantly printing "civitas" instead of *communitas*, which misreading makes many sentences perfectly unintelligible. The new edition has the advantage of a far better text and of a commentary, which is sadly wanting in the previous editions. The analytical index is all that could be desired.

OUR LIBRARY TABLE.

Moorland Idylls, by Mr. Grant Allen (Chatto & Windus), treat not of rustic youths and maidens, but of the flora and fauna of a well-known corner of the Surrey uplands. After Mr. Allen's late excursions into sociological territory and his representations of some aspects of humanity, it may be a relief to his readers to hear him on less vexed questions, such as the manners and customs belonging to bird, plant, and insect life. The volume consists of thirty-three short papers on these topics, written in a sufficiently simple and "chatty" vein to suit popular understandings. Since Jefferies's wholly delightful studies many have entered the field of nature and recorded their impressions. Mr. Allen's outlook may not be markedly original, but it shows some gift of observation and capacity for description. He appears not to have counted the cost of patient waitings and watchings for "revelations" in all sorts of places, likely and unlikely. And that is surely the right attitude to serve his purpose. The result is a good deal of interesting information as to "rats and mice and such small deer," or at any rate as to birds and flowers. The quiet works he describes suggest quiet thoughts and peaceful emotions, though he by no means omits from his pictures the "tooth and nail" struggle that proceeds even in the vegetable world of seeming quiet and repose.

The Story of the Indian, by George Bird Grinnell (Chapman & Hall), consists of what seem rather a number of essays on the different aspects and pursuits of American Indians than a consecutive account of the race; and as each essay conveys the impression of being fairly complete in itself, there is a good deal of repetition which might with advantage have been avoided. The Indian's home, recreations, marriage ceremonies, hunting, fighting, and so forth are treated in considerable detail, with evident knowledge and sympathy; his beliefs, what we call superstitions, and his religion are also well described, and leave the reader with a strong impression that the differences between his and our ideas on these subjects are much less than their points of resemblance. The author says:—

"On the whole, the Pawnee religion, so far as I understand it, is a singularly pure faith, and in its essential features will compare favourably with any savage system. If written in our own sacred books, the trust and submission to the will of the Ruler shown in some of the myths, which I have elsewhere recorded, would be called sublime."

Doubtless they would; and the Indian, if he

were considering the resemblance, might be equally patronizing, and perhaps with equal reason lament that with notions and theories so elevated the white in practice should so miserably fall short. There is an interesting story of the coming of the white man, and of the first horses which the Piegans ever saw. Neither of these events was favourable to the Indians, who are disappearing before their supplanters, and who found in the horse an incentive to war and plunder. The volume is printed in America, and is American in spelling and in some other matters; the illustrations are good, but the binding is inefficient.

MR. LUCY'S *Diary of the Home Rule Parliament, 1892-1895* (Cassell & Co.), may be pulled to pieces, as any such diary could be—a consideration which does not, however, affect the fact that Mr. Lucy puts together such diaries better than other people. He has very long experience, great knowledge of political events and persons, and he enjoys the confidence of all parties—which are no mean qualifications; besides which he has a sense of humour and can write. Some might carp at his title. The 1886 Parliament may far more accurately be called the Home Rule Parliament than the Parliament of 1892, because the 1886 Parliament was occupied almost exclusively with Home Rule, whereas the 1892 Parliament altered the whole system of local government in England and Scotland, thoroughly discussed the death duties and greatly changed them, and did not pass any measure of Home Rule. Mr. Lucy would reply, no doubt, that the Parliament of 1892 was elected on Home Rule with a Home Rule majority, and is in this respect distinct from the Parliament of 1886. Mr. Lucy's diary is remarkable in one particular, namely, that it was all written at the time of the events which it describes, and that the temptation to touch it afterwards has evidently been resisted. There are several points in the book where things have turned out differently from what was expected by the author, but he has left the passages alone, and we think rightly, as this very reflection of the minute imparts its charm to the true diary.

MESSRS. BLISS, SANDS & FOSTER publish *Don Emilio Castelar*, by Mr. David Hannay, a volume of a series, "Public Men of To-day," edited by Mr. S. H. Jeyes, of which we have already spoken well, but the title of which again raises a question of the accurate description of the contents, such as that which we have just mentioned in Mr. Lucy's case. The Ameer, Li Hung-chang, the German Emperor, and Mr. Chamberlain are undoubtedly men of to-day. Stanbuloff had been a man of the day but a very short time before, though dead when his biography appeared. Castelar is hardly a man of to-day, in the sense of being a force in politics, and the literary side of Castelar is not very well handled in the book before us. Of the forthcoming biographies of the series, that of Signor Crispi, again, may possibly be found to recount the life of one who has, like Castelar, ceased to be a man of to-day, although in his case, in spite of his age, it is doubtful. Castelar is a great orator in his speeches, and, perhaps unfortunately for literature, in his writings, inasmuch as the writings, beautiful as are many passages in them, are too much like spoken pieces for our taste. The first chapter of Mr. Hannay's book, which is on the modern history of Spain, is excellent; but Spain can hardly be described as a "man of to-day"; and we think that the volume does not give, on the whole, an adequate view of Castelar. The only pages from which we find it necessary to express dissent are those which concern the events preceding July, 1870, in which Castelar was not concerned. Mr. Hannay seems to think that the Hohenzollern candidature was suddenly discovered by an unknown busybody in the summer of 1870. This opinion seems incredible in face of all that is

now known upon the subject. Recent publications in Germany and in France appear to have passed unnoticed by the author. He tells us that 1869 had run out and 1870 was well advanced without a king having been discovered; that a gentleman with a genius for setting the world on fire was now about to make the Spanish succession a European question, precipitate the war, and bring about the unity of Germany; and that what he calls the revolution of 1870-1 happened when it did because a handful of feather-headed Spaniards, confabulating at Madrid in the early summer of 1870, hit upon a particular scheme for providing themselves with a king. There is not one word to show that Mr. Hannay is aware that the Hohenzollern candidature had been long on foot, and that early in 1869 it had assumed so definite and tangible a form as to have been the subject of repeated interviews, not only between a Spanish official envoy and the Hohenzollern family, but between this plenipotentiary and the North German Government, while the negotiations formed the subject of repeated remonstrance by the Government of the French Empire to the Chancellor of the North German Federation and the Ministry of Foreign Affairs at Berlin. No shadow of doubt attaches to the evidence upon this question, and what happened in 1870 was a sudden revival of a candidature which had been thoroughly thought out in 1869. The name of Prim is only introduced into Mr. Hannay's narrative in a very secondary fashion, but the candidature was Prim's.

In September last we noticed the eighth and ninth volumes of the new edition of Meyer's *Konversations Lexicon*, and expressed our high sense of their merits. Vols. X. and XI. are now on our table, and prove to be also remarkable for their merits. There are admirable summaries of knowledge, capitally illustrated, on ceramics, conifers, corals, crystallography, lithography, and other subjects. There is also an article, full of information succinctly arranged, on copper. There is an excellent account of London accompanied by well-executed maps; also excellent are the pages and maps devoted to Leipzig and Constantinople. The synchronistic table of the literatures of the world is another valuable feature of these volumes, so is that of ecclesiastical history. The article on "Litteraturzeitungen" hardly, however, mentions any but German periodicals. The necessary brevity of the biographies, of course, entails occasional omissions. For instance, in that of Masséna (more than twice the space is allotted to Marmont, a far inferior general) no mention is made of one of his most brilliant pieces of strategy, his attack at Fuentes d'Onoro; and it is hardly correct to say he was "von Wellington zurückgeschlagen" at Torres Vedras, for he was too crafty to attack. Under "Marmor" the Algerian marbles should have been mentioned. Usually the volumes are laudably free from mistakes. Unluckily, in the brief article on A. W. Kinglake the dates of his birth and death are wrongly given, and the memoir of La Marmora is a chauvinistic production written in the tone of the Berlin newspapers, and unsuitable for a learned work like this admirable encyclopædia.

MR. FISHER UNWIN publishes *Ginette's Happiness*, by Gyp, translated by Ralph Derechef, a free and real translation of a book already noticed by us, and as difficult to translate properly as are Gyp's in general. We have not very much fault to find with the translation, and its merits are, on the whole, considerable. It is very hard to decide on what principle to render the dialogue of the great people in Gyp's works. Most of them talk elegant slang, and to put the elegant Parisian slang of the day into equally elegant London slang (if, indeed, such can be said to exist) is always to run the risk of being voted vulgar.

The translator whose work is before us is not afraid of slang, but he sometimes uses it when it is not necessary, as, for instance, when he speaks of a gentleman as "putting up" the money for an election, when *finding* would have been better, as being the invariable phrase in the parliamentary world here. How is an unfortunate translator to render the phrase which Ralph Derechef "translates" "a rasta de rastas"? Readers of *Notes and Queries* will remember how the origin of the word *rastaquouère* was hunted out by its contributors. It is an example of an untranslatable word, which, nevertheless, cannot be understood by people who do not know French and even Parisian modes of thought.

CAPT. MAXSE, of the Guards, has reprinted from the *National Review*, through Messrs. Dent & Co., under the title *Our Military Problem: for Civilian Readers*, some papers which are pleasantly written, although they do not go deep. He excludes the Indian army from his view, but it is difficult indeed to deal with the home army upon this principle. He very properly tells us that the margin of safety is small or non-existent in the case of some of our garrisons. He does not, however, develop this doctrine in its applicability to stations like Sierra Leone, by showing not only on the one side that they are necessary to the fleet, but, on the other, that they are open to land attack. He does not fairly treat the argument for naval retirement from the Mediterranean. We agree with him, for reasons which it is unnecessary to give here at length, so that we are the more easily able to protest, on behalf of those from whom we differ, that he misrepresents their argument or fails to meet that argument. He writes of "scuttling" because we are too "pusillanimous" to try to hold our present possessions. The extreme school, headed by the late General Gordon, who hold that Malta is a weakness, are not universally, at all events, pusillanimous, but they believe that our energies can be better directed than to an attempt to hold the Mediterranean. The less extreme school who would hold Malta, but who are against keeping an ironclad fleet in the Mediterranean in time of peace, have also much to say for themselves, and, as against the present policy of keeping in the Mediterranean an insufficient fleet, can prove their case. Capt. Maxse must extend his studies before he can be looked upon as thoroughly competent to instruct even the civilian public.

WE have on our table the catalogues of Messrs. B. & J. F. Meehan of Bath, of Messrs. Conway & Co. (autographs), Mr. Downey, Mr. Thistlewood, and Mr. Wilson (two catalogues, one of Dr. Dale's library) of Birmingham, Messrs. Bright & Son (two catalogues) of Bournemouth, Messrs. Fawn & Son and Messrs. W. George's Sons of Bristol, Messrs. Lupton Bros. of Burnley, Mr. Johnson of Cambridge, Mr. Murray of Derby, Mr. Baxendine (theology), Mr. Brown (three catalogues), Mr. Cameron, Mr. Grant (two catalogues), Mr. Johnston, and Messrs. Williams & Norgate of Edinburgh, Mr. Commin of Exeter, Mr. Miles of Leeds, Mr. Howell (two catalogues) and Messrs. Young & Sons (two catalogues) of Liverpool, Messrs. Pitcher & Co. (two catalogues) of Manchester, Messrs. Browne & Browne (two catalogues) of Newcastle-on-Tyne, Mr. Murray of Nottingham, Mr. Blackwell and Messrs. Parker & Co. (Scriptores Græci) of Oxford, and Messrs. Hitchman & Co. of York. We have also received from M. Mayer, of Paris, the first part of a valuable catalogue of portraits and prints relating to America; an interesting catalogue of maps and topographical views from Messrs. Muller & Co., of Amsterdam; one of rare books and vellum MSS. from Mr. Nijhoff, of the Hague; a catalogue of a large sale of books to be held between the 18th and 21st by Mr. Stargardt, of Berlin; an interesting catalogue of autographs, one of bibliographical

books, and one of works on political economy from Messrs. Baer & Co., of Frankfurt; and one of voyages and travels from the Skandinavisk Antiquariat at Copenhagen.

WE have on our table *From Independence Hall around the World*, by F. C. Brewster (Cassell),—*Bohemian Life*, by H. Murger, translated by L. Orde (Downey & Co.),—*Pitt Press Series: Cornelius Nepos, Hannibal, M. Porcius Cato, Atticus*, edited by E. S. Schuckburgh (Cambridge, University Press),—*Mensuration for the Use of Schools*, by the Rev. A. Dawson Clarke (Rivington),—*Examples in Algebra*, by the Rev. T. Mitcheson (Hodgson),—*The Metaphysical Basis of Plato's Ethics*, by A. B. Cook (Bell),—*Practical Inorganic Chemistry*, by G. S. Turpin (Macmillan),—*A Popular Handbook to the Microscope*, by L. Wright (R.T.S.),—*A Plea for a Simpler Life*, by G. S. Keith, M.D. (A. & C. Black),—*Hand-Reading*, by an Adept (Lewis),—*Instantaneous Photography*, by Capt. Abney (Low),—*The Story of the Earth in Past Ages*, by H. G. Seeley (Newnes),—*Drinks of all Kinds*, by F. Davies and S. Davies (Hogg),—*A Darn on a Blue Stocking*, by G. G. Chatterton (Bellairs),—*A Sunday Salmon, and Another*, by F. Gordon (Digby & Long),—*That Doudy of a Girl*, by Mrs. G. Sheldon (Henderson),—*The New Centurion*, by J. Eastwick (Longmans),—*The Court Adjourns*, by W. F. Alexander (Digby & Long),—*The Gods give my Donkey Wings*, by A. E. Abbott (Methuen),—*Truls Jonasson*, by E. Ahlgren (Unicorn Press),—*One Hour of Madness*, by G. M. F. Lyon (Digby & Long),—*At War with Pontiac*, by K. Munroe (Blackie),—*The Rules of the Game*, by R. Pocock (Tower Publishing Company),—*Songs of a Heart's Surrender*, by A. L. Salmon (Blackwood),—*American War Ballads and Lyrics*, edited by G. C. Eggleston (Putnam),—*Solos in Verse*, by P. Prime (Sonnenschein),—*Verses*, by J. A. Nicklin (Nutt),—*Kleines Haus theater: Fifteen Little Plays for Children*, by Mrs. Hugh Bell (Arnold),—*A Leaflet of Life*, by S. Bayley (Mathews),—*The Laying on of Hands*, by the Rev. A. A. Boddy (S.P.C.K.),—*John Howe*, by R. F. Horton, D.D. (Methuen),—*Christ's Christmas*, by the Rev. E. J. Oldmeadow (Unicorn Press),—*Geschichte der Mathematik im Altertum und Mittelalter*, by H. G. Zeuthen (Copenhagen, Høst),—and *Die Lehre des Sokrates als sociales Reformsystem*, by Dr. August Döring (Williams & Norgate). Among New Editions we have *The New Testament and its Writers*, by the Rev. J. A. McClymont (A. & C. Black),—*Elementary Inorganic Chemistry*, by A. H. Sexton (Blackie),—and *Winifred Mount*, by R. Pryce (Innes).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Lea's (H. C.) *History of Auricular Confession and Indulgences in the Latin Church*, Vol. 2, royal 8vo. 15/ cl.
 White's (A. D.) *History of the Warfare of Science and Theology in Christendom*, 2 vols. 8vo. 21/ net, cl.
 White's (Rev. G. C.) *The Patience of Job*, 4to. 2/6 swd.
Fine Art and Archaeology.
 Barter's (S.) *Manual Instruction: Drawing*, 4to. 3/6 cl.
 Evans's (E. P.) *Animal Symbolism in Ecclesiastical Architecture*, cr. 8vo. 9/ cl.
 Hamlin's (A. D. F.) *A Text-Book of the History of Architecture*, cr. 8vo. 7/6 cl.
 Leslie's (G. D.) *Riverside Letters, a Continuation of 'Letters to Marco'*, illustrated, 8vo. 7/6 cl.
 Naval and Military Trophies, by W. Gibb, Notes by R. R. Holmes, Introduction by Viscount Wolsley, Part 1, 4to. 16/ net, cl.
 Tuer's (A. W.) *History of the Horn-book*, illustrated, 2 vols. 4to. 42/ net, vellum.

Poetry and the Drama.

- Alexander's (C. F.) *Poems*, edited by W. Alexander, 7/6 cl.
 Blackie's (J. S.) *Selected Poems*, edited by A. S. Walker, 5/ cl.
 Christie's (N.) *Lays and Verses*, cr. 8vo. 3/6 cl.
 Musa, *Pedestria, or Three Centuries of Canting Songs and Slang Rhymes*, collected by J. S. Farmer, 10/6 net.
 Robinson's (B. J.) *Passion Lays, Exodus of our Lord Jesus Christ*, cr. 8vo. 5/ cl.
 Scott's (C.) *From 'The Bells' to 'King Arthur', First Night Productions at the Lyceum, 1876-1895*, illus. 8vo. 7/6 cl.
 Stanley's (W. H.) *Poetry, a Popular Analysis*, cr. 8vo. 2/6 cl.
 Wordsworth's (W.) *Poetical Works*, edited by Knight, Vol. 3, cr. 8vo. 5/ cl.
 Young's (E.) *Poetical Works, with Memoir* by Rev. J. Mitford, 2 vols. 2/6 each, net, cl.

Music.

Edwards's (F. G.) *The History of Mendelssohn's Oratorio 'Elijah'*, 8vo. 3/6 cl.

History and Biography.

Dyson, J., *Memorials of, by his Brother*, cr. 8vo. 3/6 cl.
 Fisher's (W. G.) *The Transvaal and the Boers, a Brief History*, cr. 8vo. 6/6 cl.
 Green's (R.) *History of the English People*, Vol. 6, 1642-1683, cr. 8vo. 5/6 cl.
 How (W. W.) and Leigh's (H. D.) *History of Rome to the Death of Cæsar*, cr. 8vo. 7/6 cl.
 Johnson's *Lives of the Poets*, edited by A. Waugh, Vol. 2, 6/ Lee, S., *Brief Memoir of a Scholar of the Past Generation, by his Daughter*, cr. 8vo. 4/6 cl.
 Lowell's (F. C.) *Joan of Arc*, 8vo. 5/ net, cl.
 Lysons's (General Sir D.) *Early Reminiscences*, illus. 9/ cl.
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 Year-Book of Australia, 1896, edited by Hon. E. Greville, 8vo. 10/6 net, swd.

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Dionis Chrysostomus que exstant Omnia, ed. J. de Arnim, Vol. 2, 14m.
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NICHOLSON'S LETTERS.

Marlings, Enys Road, Eastbourne, April 27, 1896.

In the course of writing a life of the Delhi hero General John Nicholson I have as yet obtained very few of his private letters of a later date than 1846.

I can find no trace of the papers which Mrs. Nicholson entrusted to Sir John Kaye when he was writing his sketch of John Nicholson and his history of the Sepoy war. Their disappearance has been ascribed to a fire in Kaye's house; and it is certain that Mrs. Nicholson never saw them again.

Can any of your readers help me to fill up the gap with any letters or personal reminiscences? Several of Nicholson's surviving friends have most kindly offered me their assistance with regard to certain portions of Nicholson's career. But there are some points on which a little more light would be most welcome, with special reference to my hero's exploits during the second Sikh war. What, for instance, is the true story of his attack upon the tower in the Margulla Pass? Kaye's version differs markedly from the popular report.

I should be thankful too for any details of interest about Nicholson's schooldays, and about his father's family, their origin, and so forth.

LIONEL J. TROTTER

(Captain Half Pay).

MARRYAT'S NOVELS.

Bewick House, Gloucester, April 28, 1896.

CAN any of your readers inform me whether Marryat's first novel, 'The Naval Officer,' published in 1829, was illustrated, and if so, by whom?

The author was evidently in treaty with George Cruikshank respecting the book, as the following letter in my possession will show:—

United Service Club.

MY DEAR CRUIKSHANK,—I want to hear from you how you get on illustrating 'Naval Officer.' I arrived from Norfolk last night and set out for Plymouth to rejoin my ship to-morrow, so write me a line directed to me, H.M.S. *Ariadne*, Devonport. I shall not be up again for a month or two.

Let me know what you think you can make of it.

In haste,

Yours truly,

F. MARRYAT.

Unfortunately the letter is not dated. The opening lines are accompanied by hieroglyphics of which Marryat was probably fond, as I have another letter of his wholly in this style and written to Cruikshank on February 3rd, 1820.

H. W. BRUTON.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the third part of a list of the names which it is intended to insert under the letter T in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Tichborne, Sir Henry, Governor of Drogheda, 1581-1667
 Tichborne, Henry, 1st Baron Ferrard, 1663-1731
 Tichborne, Robert, regicide, 1661*
 Tickell, John, Dissenting divine, 1694
 Tickell, John, 'History of Kingston-on-Hull,' 1745*-1824
 Tickell, Mary, vocalist, 1758*-1787
 Tickell, Richard, poet, 1793
 Tickell, Thomas, poet, 1686-1740

Tidcomb, John, Lieutenant-general, 1713

Tidd, William, legal writer, 1761-1847
 Tidey, Alfred, miniature painter, 1809-1892
 Tidey, Henry F., painter, 1815-1872
 Tidierth, Bishop of Dunwich, 823*
 Tidy, Charles Meymott, chemist, 1892
 Tierney, George, statesman, 1761-1830
 Tierney, Mark Aloysius, F.R.S., Roman Catholic historian, 1795-1862
 Tierney, Sir Matthew John, physician to George IV., 1778-1846
 Tighe, Mary, poetess, 1774-1810
 Tilhere, Bishop of Worcester, fl. 775
 Tillemans, Peter, landscape painter, 1684*-1734
 Tillesley, Richard, antiquary, 1621
 Tille, Sir James, politician, 1712
 Tillinghast, John, Fifth Monarchy man, 1664
 Tilloch, Alexander, inventor of stereotyping, 1759-1825
 Tillotson, John, Archbishop of Canterbury, 1630-1694
 Tilney, Edmund, Master of the Revels, 1610
 Tilney, John, Carmelite, fl. 1480
 Tilson, Henry, portrait painter, 1650-1695
 Tilt, Edward John, medical writer, 1893
 Timberlake, Henry, 'Travels of Two English Pilgrimes,' fl. 1605
 Timbrell, Henry, sculptor, 1806-1849
 Tims, John, journalist, 1801-1875
 Timperley, C. H., 'Dictionary of Printing,' fl. 1840
 Tindal, Matthew, Deistical writer, 1657*-1733
 Tindal, Nicholas, author, 1687-1774
 Tindal, Sir Nicolas Conyngham, judge, 1778-1846
 Tindal, William, translator of the New Testament, 1484-1536
 Tindal, William, antiquary and miscellaneous writer, 1756-1804

Tinmouth, John, of chronicle, fl. 1346
 Tinney, John, mezzotint engraver, 1718*
 Tipper, John, 'The Ladies' Diary,' 1761
 Tipping, William, author, 1598-1649
 Tiptoft, John, Baron Tiptoft, 1443
 Tiptoft, John, Earl of Worcester, 1470
 Tiptoft, Robert de, Baron Tiptoft, 1298*
 Tirechan, writer on St. Patrick, fl. 650
 Tirwhit, Robert, judge, 1428
 Tisdale, John, printer, fl. 1560
 Tisdale, Roger, 'The Lawyer's Philosophie,' fl. 1620
 Titcomb, Jonathan Holt, Bishop of Rangoon, 1819-1887
 Tite, Sir William, architect, 1802-1873
 Titiens or Tietjens, Teresa, vocalist, 1834-1877
 Titeley, Walter, diplomatist, 1700-1768
 Titus, Silas, politician, 1622-1704
 Tobias, Bishop of Rochester, 726
 Tobin, George, admiral, 1738-1838
 Tobin, John, dramatist, 1770-1840
 Toelive, Richard, Bishop of Winchester, 1188
 Toctotes, Sir Roger, rebel against Richard III., fl. 1483
 Tod, James, Indian officer, 1782-1835
 Todd, Alpheus, Librarian of Legislative Assembly of Canada, 1821-1884
 Todd, D'Arcy, Indian officer, 1808-1845
 Todd, Henry John, divine and author, 1763-1845
 Todd, Hugh, author, 1658-1728
 Todd, James Henthorn, Irish scholar and divine, 1805-1869
 Todd, Robert Bentley, M.D., F.R.S., physiologist, 1809-1860
 Todhunter, Isaac, F.R.S., mathematician, 1820-1884
 Tofte, Robert, translator, fl. 1598
 Tofts, Catherine, singer, 1736*
 Tofts, Mary, impostor, fl. 1726
 Toke, Emma, hymn-writer, 1812-1872
 Toker, Thomas Richard, naval commander, 1846
 Toland, John, Deistical writer, 1696-1722
 Toler, John, 1st Earl of Norbury, 1740-1831
 Tolfrey, William, Orientalist, 1817
 Toller, Sir Samuel, legal writer, 1821
 Tollet, Elizabeth, learned lady, 1694-1754
 Tom or Thom, John Nichols, eccentric, 1799-1838
 Tombs, John, Baptist preacher, 1603-1676
 Tombs, Sir Henry, major-general, 1624-1874
 Tomes, Sir John, dental surgeon, 1815-1895
 Tomkins's, John, author of 'Lingua' and 'Albumazar,' fl. 1605
 Tomkins, Martin, Arian divine, 1755
 Tomkins, Thomas, divine, 1675
 Tomkins, Thomas, writing master, 1743-1816
 Tomkins, William, landscape painter, 1730*-1792
 Tomkinson, Thomas, Muggletonian, 1631-1695
 Tomline, Sir George Pretyman, Bishop of Lincoln, 1753-1827
 Tomlin, Frederick Guest, journalist, 1804-1867
 Tomlins, Sir Thomas Edlin, legal writer, 1762-1841
 Tomlinson, Kellom, dancing master, fl. 1720
 Tomlinson, Matthew, regicide, 1617-1681
 Tomlinson, Nicholas, admiral, 1765-1847
 Tomplon, Thomas, watchmaker, 1639-1713
 Tompson, Richard, mezzotint engraver, 1693
 Toms, Peter, portrait painter, 1776
 Tomson, Laurence, divine, 1539*-1608
 Tomson, Richard, sea captain, fl. 1588
 Tons, Theobald Wolfe, founder of 'United Irishmen,' 1764-1798
 Tong, William, biographer of Matthew Henry, 1662-1727
 Tonge, Israel, divine, 1621-1680
 Tonkin, Thomas, Cornish antiquary, 1678-1742
 Tonna, Charlotte Elizabeth, religious writer, 1792*-1846
 Tonna, Lewis Hippolytus Joseph, naval officer and author, 1812-1867
 Tonneys, John, author, fl. 1490
 Tonney, Jacob, bookseller, 1656*-1736
 Tooke, Andrew, Master of Charterhouse, 1673-1731
 Tooke, George, soldier and writer, 1595-1675
 Tooke, John Horne, politician and philologist, 1736-1812
 Tooke, Thomas, social reformer, 1774-1858
 Tooke, William, historian of Russia, 1744-1820
 Tooke, William, F.R.S., President of the Society of Arts, 1777-1883
 Topcliffe, Richard, spy, fl. 1600
 Topham, Major Edward, 'Life of John Elwes,' 1751-1820
 Topham, Francis William, water-colour painter, 1808-1877
 Topham, John, F.R.S., antiquary, 1803
 Topham, Thomas, strong man, 1749
 Topleady, Augustus Montague, divine, 1740-1773
 Topley, William, geologist, 1841-1894
 Topsell, Edward, 'Historie of Four-Footed Beasts,' fl. 1605

Torna, Irish poet, fl. 428
 Torporley, Nathaniel, mathematician, 1573*-32
 Torr, James, Yorkshire antiquary, fl. 1719
 Torrens, Sir Arthur Wellesley, major-general, 1809-1855
 Torrens, Sir Henry, K.C.B., general, 1780-1823
 Torrens, Col. Robert, economic writer, 1784-1840
 Torrens, Robert, Irish judge, 1775-1856
 Torrens, Lieut.-Col. Robert, F.R.S., political writer, 1780-1864
 Torrens, Sir Robert Richard, colonial statesman, 1814-1884
 Torrens, William Torrens M'Cullagh, politician and author, 1815-1894
 Torsbell, Samuel, tutor to the children of Charles I., fl. 1646
 Tostig, Earl of Northumberland, 1068
 Totington, Samson de, judge, 1211
 Toto, Anthony, painter, fl. 1535
 Tottel, Richard, 'Tottel's Miscellany,' fl. 1560
 Tottenham, Charles, 'Tottenham in his Boots,' 1685-1758
 Touchet, George, chaplain to Queen Catharine, fl. 1680
 Touchet, James, Baron Audley, 1497
 Touchet, James, Earl of Castlehaven, 1684
 Touchet, John, Baron Audley, 1409
 Touchet, Mervyn, Earl of Castlehaven, 1631
 Toulmin, Camilla (Mrs. Newton Crosland), miscellaneous writer, 1813-1895
 Toulmin, Joshua, Unitarian divine, 1740-1815
 Toup, Jonathan, critic and author, 1713-1785
 Tournear, Cyril, dramatist, fl. 1610
 Tovey, de Blossiers, 'Anglia Judaica,' 1692-1745
 Tovey-Tennent, Hamilton, soldier, 1732-1806
 Towers, John, Bishop of Peterborough, 1619
 Towers, Joseph, biographer, 1737-1799
 Towers, Richard, Benedictine monk, 1781-1844
 Towerson, Gabriel, agent at Amboyna, 1623
 Towerson, Gabriel, divine, 1697
 Towgood, Micalah, Dissenting divine, 1700-1792
 Towne, Francis, landscape painter, 1740-1816
 Towne, Joseph, anatomist, 1809-1879
 Towneley, Francis, Jacobite, 1746
 Townley, Charles, virtuoso, 1737-1805
 Townley, James, 'High Life below Stairs,' 1715-1778
 Townley, James, divine, fl. 1814-1827
 Townley, Col. John, translator of 'Hudibras' into French, 1697-1782
 Townsend, Aurelian, writer of masques, fl. 1630
 Townsend, Chauncy Hare, poet, 1798-1868
 Townsend, George, theological writer, 1757-1857
 Townsend, George Henry, compiler, 1873*
 Townsend, John, founder of London Asylum for Deaf and Dumb, 1757-1826
 Townsend, John, colonel, 1789-1845
 Townsend, Joseph, geologist and divine, 1733-1816
 Townsend, Richard, mathematician, 1821-1884
 Townsend, William Charles, historical and legal writer, 1804-1850
 Townshend, Charles, 2nd Viscount Townshend, 1674-1738
 Townshend, Charles, politician, 1725-1767
 Townshend, Charles, 1st Baron Bayning, 1810
 Townshend, George, admiral, 1715-1769
 Townshend, George, 4th Viscount and 1st Marquis of Townshend, 1724-1807
 Townshend, George, 2nd Marquis of Townshend, 1755-1811
 Townshend, Hayward, 'Historical Collections,' fl. 1602
 Townshend, Sir Horatio, 1st Viscount Townshend, 1687
 Townshend, Isaac, admiral, 1785
 Townshend, Roger, judge, fl. 1485
 Townshend, Sir Roger, courtier, 1590
 Townshend, Thomas, Viscount Sydney, 1733-1800
 Townson, Robert, Bishop of Salisbury, 1621
 Townson, Robert, traveller and mineralogist, fl. 1797
 Townson, Thomas, divine, 1715-1792
 Towry, George Henry, naval commander, 1767-1809
 Towson, John Thomas, scientific writer, 1804-1881
 Toy, Humphrey, printer, fl. 1570
 Toy, John, author, 1611-1663
 Toynbee, Arnold, economic writer, 1852-1883
 Toynbee, Joseph, surgeon, 1816*-1866
 Tozer, Aaron, naval captain, 1788-1854
 Tozer, Henry, Puritan minister at Rotterdam, 1602-1650
 Tracy, Richard, divine, fl. 1557
 Tracy, Robert, 1655-1735
 Tracy, William de, murderer of Thomas Becket, fl. 1170
 Tradescant, John, naturalist, 1608-1662
 Trahaiarn, Welsh prince, 1080
 Traherne, John Montgomery, antiquary, 1788-1860
 Traheron, Bartholomew, Dean of Chichester, 1557*
 Traill, Catherine Parr, author, 1805-1889*
 Traill, Robert, Presbyterian divine, 1642-1716
 Traill, Thomas Stewart, editor, 1782-1862
 Train, Joseph, historical writer, 1779-1852
 Trant, Sir Nicholas, general, fl. 1810
 Trapp, John, divine, 1601-1669
 Trapp, Joseph, divine, 1679-1747
 Travers, Benjamin, surgeon, 1782-1858
 Travers, Sir Eaton Stannard, rear-admiral, 1783-1858
 Travers, John, organist and composer, 1758
 Travers, Walter, Puritan divine, fl. 1575
 Travis, George, divine, 1744*-1797

(To be continued.)

THE INTERNATIONAL FEDERATION OF THE PRESS.

REVIEWING the position of the Institute of Journalists towards the projected International Federation, which has occupied the attention of a number of home and foreign journalists for nearly three years, I am irresistibly reminded of that other proposed international combination described by Lewis Carroll in 'Alice in Wonderland.' The Council of the Institute, meeting at Portsmouth on April 11th, finally decided that the body which they represented, though in cordial sympathy with journalists of all nations, was disinclined to pledge itself to a formal federation of press associations. This

resolution was followed by a good many well-intentioned phrases, touching the improvement of status, the promotion of high ideals, the cultivation of brotherliness; but the decision was as final and unmistakable as that of the snail: "they thanked the lobster kindly, but"—a "but" of many courteous explanations somewhat wanting in solid reasoning—"they would not join the dance!"

I confess that such action on the part of an incorporated body of such strength and such good report as the Institute of Journalists strikes me as unexpectedly weak; I naturally try to recall what is "the dance" from which, after three years' consideration, this solid British body of four thousand members elects to withdraw, and what are the reasons for and against doing so. To do this I must shortly recapitulate the history of the movement. In 1893 some foreign journalists visiting London as guests of the Institute evolved, in conjunction with certain English colleagues, a scheme of international union for practical professional benefit all round. The idea appeared not only practical, but innocent and high-minded, and was in the hands of men who had approved themselves by personal goodfellowship as well as good work to their entertainers; it received unqualified encouragement from those of the Institute members who interested themselves in foreign affairs, and entirely escaped the notice of the rest.

Its foreign promoters, gratified at having, as they thought, secured the interest and prestige of English support, hurried their work of organization along bravely. At Antwerp in 1894 a very successful congress testified to its progress and the growth of its aims; another at Bordeaux in 1895 brought us face to face with a carefully constructed plan, based on well-considered statutes, only waiting the assent of the various associations to become binding on a federation which, it was hoped, would represent all the press associations of any standing in the world. These statutes were the work of a representative international commission meeting in Paris, on which two past presidents of the Institute had their seats.

Suddenly a note of alarm sounded. A permanent bureau of the press for consideration of press questions of international interest would be, undeniably, the result of passing the proposed code of statutes, and this aroused the fears of Fleet Street. Members, who in the first instance were oblivious of or indifferent to the matter, became uneasily aware that something was afoot of a wider nature than usual. Fleet Street, as every one knows, is a somewhat narrow thoroughfare; the paths which lead from it to the Continent were suddenly found to be crowded with lions of extraordinary size and ferocity!

Diminished interest in home affairs, loss of credit through undesirable association, overreaching in the professional market—these, and many more bugbears, less worthy of notice, were raised by those who had not taken any part in the international development, and to whom its constitution and its aims were alike unfamiliar. It is significant that this opposition came, almost without exception, from members who had not attended either congress, and who were not acquainted, either personally or by correspondence, with the foreign members of the Commission or the powers they represented. The report of the delegates and officials at Bordeaux was rejected by the London district; an appeal to the other thirty districts led to a languid discussion in one or two provincial centres, but had not sufficient interest to move the remainder to a meeting; and, finally, the Council voted a resolution of six clauses, politely withdrawing the Institute from the projected alliance.

It is not my intention to call the Institute to account for this action. A majority is a majority, and since ordeal by water or by red-hot ploughshares has not been satisfactorily

perfected, it is as good a means as any we have for settling a disputed question. The Institute was undoubtedly within the letter of its rights in withdrawing from a further binding connexion with the proposed bureau; its delegates had been distinctly instructed not to pledge it to participation in the project; and the other congressists fully recognized the British reservation. Wherein I think the Institute has blundered is in allowing matters to reach such a state of forwardness without having ascertained the feeling of the majority from whom, in the end, the decision was to be accepted. The easygoing readiness with which it supported two successive congresses certainly led me and my foreign colleagues to infer that the report of duly chosen and qualified delegates would have real weight with the body they represented—a body too numerous and too obviously busy with its personal affairs to be individually posted up on all points.

I cannot help thinking that in rejecting this report the Institute has discredited its own organization. It has shown itself not only of timorous foreign policy, but of suspicious weakness in home affairs; it has given forth a very uncertain sound in reasons and explanations too numerous and too various to quote, and vaguely begs the question in the resolution which takes the place of the expected adherence. What the effect of this will be on the Continent it is, unluckily, not difficult to guess. The Latin races, who preponderate in the scheme, do not understand our methods very clearly, and are not likely to feel acute sympathy with our scruples concerning "diminished interest in home affairs" or anxiety for our "own incomplete organization," which, by an unfortunate coincidence, assail us at the moment that the pecuniary basis of the Federation comes under consideration. I do not mean that the leaders of the movement abroad are capable of being moved by such a suspicion, any more than that our leading men at home are influenced by it; but the rank and file are the same everywhere, and the rank and file who in London shout, "Why should we pay for the foreigners?" find their equivalent in the paragraphists who will announce all over Europe that England did not draw back till it became a question of putting her hand in her pocket.

That the scheme as it stood was ideal and in parts impracticable I admit, after very careful study of the disputed statutes; but there are worse faults than ideality, and the confidence which even our most bumptious foreign colleagues repose in the superior strength, organization, and practical ability of the Institute would enable that body to influence any combination of smaller associations as it chose, while from its numbers alone it would gain a representative power far in advance of any other in weight and status for years to come.

To return to my opening parallel. The Institute has allowed itself to be frightened and shaken by a line of argument about as valid and convincing as the plea "the further off from England the nearer is to France," read in the most baleful and warning light possible. There is a party in the Institute who still maintain that it takes three foreigners to make a man, just as there are Frenchmen extant who still believe we sell our wives at Smithfield; but theirs are scarcely the suffrages we want to obtain on any important question. An opportunity has been offered to a leading body of Englishmen to take first part in a movement which made for liberty, progress, and, before all things, mutual understanding; to my equal astonishment and regret they have decided to forego it.

The movement will progress nevertheless—more slowly, more diffidently, doubtless, for want of the English co-operation, and the impetus which such co-operation never fails to lend to anything—and I venture to predict that it will in process of time attain to many of the high ideals which at present seem far ahead.

Improved professional education, improved methods of intercommunication, improved standards in all branches of work, must necessarily result from a *bona fide* union of aims and action between two nations, or ten; that the Institute of Journalists does not take the foremost place in this union is nobody's fault but its own. G. B. S.

Literary Gossip.

WE are requested to ask any one who possesses letters of the late Mrs. Elizabeth Barrett Browning to forward them to Messrs. Smith, Elder & Co., 15, Waterloo Place, S.W., for the purposes of a collection of Mrs. Browning's letters which is being prepared for publication under the editorship of Mr. F. G. Kenyon. If original letters are sent, they will be carefully preserved and promptly returned.

WE regret to hear that Dr. Congreve is seriously ill. This month there appears in *Blackwood* a pleasant article on Wadham in years gone by, but strangely enough the writer appears to make no mention of Dr. Congreve; yet no tutor probably ever left a more enduring impression on his college. The influence of most tutors dies out speedily when they quit the university, but it has not been so in his case.

It really seems as if the first editions of Charles Lever's stories are becoming fashionable with collectors. Col. Bush's library, sold at Messrs. Sotheby's last week, contained a long series of first editions of Lever, and there was quite a keen competition for some of them, particularly for those in the original bindings. 'The Daltons' brought 3*l.*; 'The Fortunes of Glencore' (half-bound) realized 2*l.* 2*s.*; 'One of Them,' 2*l.* 18*s.*; and the rarest of all, 'That Boy at Northcott's,' 4*l.* 10*s.* All these figures are well in advance of the averages given by Mr. Slater in his 'Early Editions.'

MESSRS. BRADBURY, AGNEW & Co. announce an illustrated historical record of the political and parliamentary career of Mr. Gladstone. The illustrations will all, or nearly all, be reproductions, full-sized or reduced, of cartoons and sketches which have appeared in *Punch*. The narrative—though here and there including *Punch* extracts—will, in the main, be an original compilation. The work is not intended in any sense to be considered a biography, but will be strictly limited to Mr. Gladstone's political career. The artists include Richard Doyle, John Leech, Sir John Tenniel, Mr. Sambourne, Mr. Furniss, Mr. E. T. Reed, and others.

THE Education Department would still appear to be in considerable perplexity as to its future educational policy. In spite of the indications of Sir John Gorst's Bill and of the strong expressions of opinion by the Secondary Education Commissioners, the Scarborough School Board has received the sanction of the Department for the erection of a "higher grade" school for secondary instruction.

THE Scottish Universities Commission have recently been in correspondence with the Secretary for Scotland in regard to the provision of the Universities Act of 1889 for the union of Dundee University College

with the University of St. Andrews. Though Lord Balfour of Burleigh does not consider it expedient to introduce another Bill on this subject, pending the appeal on the validity of the old agreement between the University and the College, confident hopes are now entertained that the obstacles to union will be overcome.

AMONGST the amendments to be brought forward in Committee on the Education Bill will be one providing for an appeal, or otherwise varying the procedure, under clause 17, which applies to schemes of the education authorities with respect to "charitable trusts." This clause extends the powers of the Charity Commissioners in conformity with the Welsh Intermediate Education Act—an extension specially objected to by the "Church party," which claims an organized voting power in the House of Commons of over one hundred.

MR. JAMES PAYN's story, 'The Disappearance of George Driffell,' which is to be completed in the next number of the *Cornhill Magazine*, will be published by Messrs. Smith, Elder & Co. in one-volume form on May 26th.

THE University of Wales has formally adopted the Cambridge term of "Congregation" for the general assembly of the six authorities of the University—the Visitor (the Queen), the Chancellor (the Prince of Wales), the Vice-Chancellor, the University Court, the Senate, and the Guild of Graduates.

THE first University scholarship in Wales has been founded in honour of the late Rev. John Griffith, Rector of Merthyr.

A PETITION has been presented to the Chief Secretary for Ireland, praying that, in the provision of further endowment for Irish university education, the claims of women to share in such endowment may not be overlooked. The signatures to the memorial include those of the Primate, the Marquis of Dufferin, many leading members of the Irish, Roman Catholic, and Presbyterian churches, a majority of the judges and university authorities, and nineteen professors and fellows of Trinity College.

A DIFFICULTY has arisen with regard to Dr. Du Rieu's scheme of reproducing celebrated MSS., which we mentioned last week. As we then observed, the Italians have already reproduced the Laurentian codex of *Æschylus*, and Dr. Biagi is at work on the Medicean codices of *Virgil* and *Tacitus*. We are told that, in consequence, it is not likely that permission will be given to Dr. Du Rieu to reproduce them.

A CORRESPONDENT writes:—

"A specially interesting and perhaps lively philological discussion is likely to arise through the issue in a few days of a booklet by Mr. J. T. T. Brown on the 'Kingis Quair.' It assails the evidence for the received ascription of the poem to James I., and challenges the conclusions of all the editors, of whom Prof. Skeat is the latest and the chief."

MR. P. J. BAILEY, the author of 'Festus,' celebrated his eightieth birthday last week.

A NEW and revised edition of the sixth volume of Mr. Miles's 'Poets and Poetry of the Century' will be issued by Messrs. Hutchinson & Co. in a few days. It represents the poets born in the fourth decade of the century, and includes large selections

from the poetry of William Morris, Alfred Austin, A. C. Swinburne, Austin Dobson, the Hon. Roden Noel, Lord de Tabley, and other poets. Opportunity has been taken to revise the selections. New work by Mr. Theodore Watts Dunton and later work by Lord de Tabley will replace the earlier selections of the former edition, and there will be variations in other directions. The text throughout has been compared with originals, and in some cases revised by the poets themselves.

MR. ALEXANDER ALLARDYCE died of pneumonia on the morning of the 23rd ult. A native of Aberdeenshire like many other successful journalists, he began his career on the *Indian Statesman*; after this he worked for a time in Berlin and London, and subsequently removed to Edinburgh on becoming connected with Messrs. Blackwood. He was author of 'The City of Sunshine,' a novel of Indian life; 'Balmoral: a Romance of the Queen's Country,' a tale of the rising of 1715; 'The Life of Admiral Keith'; and 'Scotland and Scotsmen of the Eighteenth Century.' He edited the letters of C. K. Sharpe, and he had nearly finished at the time of his death two other novels and a 'History of Aberdeenshire.' He was actively engaged for many years on *Blackwood's Magazine*, and contributed largely to its pages.

GOETHE's correspondence with the Brentano family, which has not been published hitherto, is expected to make its appearance in print in the course of this year. It will be issued under the auspices of the Freies Deutsches Hochstift, which has done so much to keep alive the Goethe cult, and Dr. R. Jung, the Keeper of the Archives of Frankfurt-on-the-Main, is expected to edit the volume. We may add that the opening ceremony of the "Goethe- und Schiller-Archiv," which, as we mentioned before, had to be postponed, is to take place on June 28th, when a marble tablet will be affixed on behalf of the German Shakespeare Society, with an inscription consisting of a saying by Goethe about Shakespeare. The annual meeting of the Goethe-Gesellschaft will follow on June 30th.

HIGH prices were obtained at the auction of the papers of the Brentano family in Frankfurt. For the 'Stammbuch' of Antonia Brentano 6,000 marks were paid; twelve letters of Beethoven were bought for the Beethoven-Haus at Bonn for 3,990 marks; while twenty-one letters of Goethe brought 5,786 marks.

THE death of Herr von Treitschke, the well-known historian, is announced. He wrote in much more lively fashion than most of his countrymen, and he brought ability and industry to bear on his work; but he was a terrible "Franzosenfresser" and a confirmed Anglophobe who let his prejudices permeate his historical writings.

THE demise is announced of M. Hauréau, a contributor to the *National* before the Revolution of 1848, who was manager of the Imprimerie Nationale from 1870 to 1882.

PROF. PETRIE writes regarding Prof. Sayce's statement in our last number:—

"What Dr. Spiegelberg has found is a duplicate of a small portion of the great inscription

of Merenptah which I discovered at Thebes this spring (see *Times*, April 9th). This duplicate fragment does not contain the name of Israel, however; it was published by Dümichen ('Hist. Inscr.', i.). Dr. Spiegelberg will undertake the editing of all the inscriptions found in my own work and that of the Egyptian Research Account this year."

THE Parliamentary Papers of the most general interest to our readers this week are Returns relating to Charities in the Parishes of Eltham (1s. 1d.) and Lewisham (5d.); Abstract of the Accounts of the University of Glasgow for Session 1894-5 (2d.); Elementary Schools, England and Wales, Return of Cases in which Annual Grants have been refused, 1871 to 1895 (1d.); and a Minute of the Committee of Council on Education in Scotland amending the Code for Evening Continuation Schools (1d.).

SCIENCE

SOCIETIES.

ROYAL.—April 23.—Sir J. Lister, Bart., President in the chair.—Prof. G. Lippmann brought forward as a subject for discussion 'Colour-Photography by the Interferential Method.'

GEOLOGICAL.—April 15.—Dr. H. Hicks, President, in the chair.—Messrs. H. S. Childe, S. W. Ford, J. D. Hay, O. H. Howarth, and H. M. Page were elected Fellows; Prof. A. Heim, of Zurich, was elected a Foreign Member; and Prof. S. L. Penfield, of New Haven (Conn.), and Dr. J. Walther, of Jena, were elected Foreign Correspondents of the Society.—The following communications were read: 'The Junction-Beds of the Upper Lias and Inferior Oolite in Northamptonshire: Part I. Physical and Chemical,' by Mr. B. Thompson; 'Contributions to the Stratigraphy and Palaeontology of the Globigerina-limestones of the Maltese Islands,' by Mr. J. H. Cooke; and 'On the Geology of the Neighbourhood of Carmarthen,' by Miss M. C. Crofield and Miss E. G. Skeat (communicated by Mr. J. E. Marr).

SOCIETY OF ANTIQUARIES.—April 23.—Anniversary Meeting.—Sir A. W. Franks, President, in the chair.—Chancellor Ferguson and Mr. E. W. Brabrook were appointed scrutators of the ballot.—The following were elected members of Council and officers of the Society for the ensuing year: President, Sir A. W. Franks; Treasurer, Dr. E. Freshfield; Director, Mr. F. G. H. Price; Secretary, Mr. C. H. Read; other Members of Council, Viscount Dillon, the Bishop of Stepney, Sir H. H. Howarth, Sir O. Roberts, Messrs. C. D. E. Fortnum, W. J. Hardy, J. T. Micklethwaite, J. H. Middleton, W. Minet, J. Watney, G. E. Fox, W. Gowland, C. E. Keyser, A. C. King, A. F. Leach, H. C. M. Lyte, and A. S. Murray.—The President delivered his annual address, containing the usual obituary notices of deceased Fellows, and passing under review the principal incidents connected with the Society and its work during the past year. He also especially dwelt upon the desirability of an extension of the Ancient Monuments Act on somewhat similar lines to the corresponding regulations in force in France and other countries.

LINNEAN.—April 16.—Mr. W. P. Sladen, V.P., in the chair.—Messrs. V. H. Blackman and W. B. Hensley were elected, and Messrs. J. W. Cornwall, W. M. Christy, P. Ewing, and J. H. Leigh were admitted Fellows.—Mr. G. Massee read a paper on the types of fungi in the collection of the late Rev. M. J. Berkeley, presented to Kew in 1879, which contains rather more than 11,000 species. Many of them were described more than fifty years ago; hence the diagnoses are in some cases too brief, and do not embody points which at the present day are considered to be of importance. In many instances this has led to the same species being redescribed by others as new. Mr. Massee now supplied careful descriptions of the types, with a view to obviate future confusion, and to secure for Berkeley as the original describer the priority in nomenclature which is justly his.—Mr. A. D. Michael read a paper upon the internal anatomy of *Bdella* (the red-snout mite), giving the results of three years' work and of many hundreds of dissections and serial sections. The material was furnished chiefly from the Zoological Station at Port Erin, and the subject is practically new, only one paper (describing a few parts of the female) having been hitherto

published. The male organs of *Bdella* are extraordinarily complicated; a pair of testes on each side of the body are joined by a tubular bridge to those on the other side. In *Bdella basteri* these testes are sunk in the thick walls of great "embedding sacs," which are glandular, but are absent from other species. The vasa deferentia are transformed into immense mucous glands, which communicate by "ante-chambers" with the penial canal, into which a great azygous accessory gland and another divided by a number of fine lamellae discharge. Two chitinated air-sacs, spiked inside, are sunk in the genital organs and communicate with the outer part of the penial canal. The female organs are very simple. There is a large stalked organ, resembling the so-called "sucking-stomach" of Diptera arising from the oesophagus; no such organ has hitherto been known among the Acarina; it is proposed to call it the "receptaculum cibi." The pharynx is exceptional in having a wholly flexible roof, instead of the chitinated one found in allied Acari; this involves numerous other modifications. The brain and nervous system were fully described. The respiratory organs consist of a long tubular air-sac on each side of the body, which gives off a multitude of fine unbranched tracheae and communicates, by a single tracheal trunk running along its exterior, with the stigma by the mandibles. The salivary glands are very large and elaborate, but allied to the Trombidium type. The epipharynx is a highly specialized organ.—The paper was criticized by Mr. Sladen, Prof. Howes, and Mr. A. R. Hammond.

ZOOLOGICAL.—April 21.—Sir W. H. Flower, President, in the chair.—The Secretary read a report on the additions to the menagerie during March, and called special attention to a young female gorilla (*Anthropopithecus gorilla*), from French Congo, obtained by purchase; a young male markhor (*Capra megaceros*), from the vicinity of Peshawar; British India, presented by Col. Paterson, March 18th; a pair of a rather scarce species of Duiker antelope (*Cephalopus coronatus*), from West Africa, purchased; and a silver-backed fox (*Canis chama*), from Cape Colony, presented by Mr. C. W. Southey. He also exhibited some specimens from Nyasaland lately sent home by Sir H. H. Johnston, amongst them a fine head of the sable antelope (*Hippotragus niger*) from the Zomba plains, and an example of the brindled gnu (*Connochaetes gorgon*) or of a nearly allied form, believed to be the first specimen of this antelope sent home from British East Africa; and also a pair of horns of the so-called Antelope triangularis, said to have been obtained somewhere on the Zambesi.—Mr. W. E. de Winton gave an account of a small collection of mammals from Ecuador, lately sent to the British Museum by H.B.M.'s Consul at Quito. It contained examples of only three species, but two of these appeared to be new to science. One of them was a new deer, proposed to be called *Pudua mephistophelis*, and the other a rodent of the genus *Ichthyomys*, which was named *I. siderostromi*.—Papers were read: by Mr. F. E. Beddard on the anatomy of a grebe (*Aechmophorus major*), who added some remarks upon the classification of the charadriiform birds, to which he considered the auks to be more nearly related than to the grebes;—from Messrs. F. D. Godman and O. Salvin on the butterflies of St. Vincent, Grenada, and the adjoining islands, based on the collections made by Mr. Herbert H. Smith;—from Miss E. M. Sharpe on the Lepidoptera obtained by Dr. Donaldson Smith during his expedition to Lake Rudolf; examples of ninety-one species were obtained, of which two were apparently new, these being described as *Panopea walensensis* and *Papilio donaldsoni*; and on the Lepidoptera obtained by Mrs. E. L. Phillips in Somaliland: eighty-four species were enumerated, one of which, *Tetracolus tudovicie*, appeared to be undescribed;—and from Mr. W. F. Kirby on some dragon-flies obtained by Mr. and Mrs. L. Phillips in Somaliland, three of which were described as new to science.

PHILOLOGICAL.—April 17.—Prof. Skeat, V.P., in the chair.—Mr. T. Edgcombe was elected a Member.—Dr. Murray said that in consequence of the loss and illness of some of his assistants, and the consequent heavy pressure of work upon himself, it had been impossible for him to devote any time to the preparation of a detailed report of the work done during the year; he had, indeed, requested that the "Dictionary Evening" should be omitted, but as, through some misunderstanding, it had nevertheless been announced, he had come from Oxford simply for an informal talk. A good deal of reading had been done during the year; in connexion with this he had especially to mention the great work done for the 'Dictionary' by Dr. W. C. Minor; also valuable contributions received from Dr. W. R. Gowers, F.R.S. In volunteer sub-editing most of the letters had now been done, but small portions

of N, O, P, T, and W were still in hand; the letters G, H, I, M, were also being revised by experienced workers. The assistance thus received was valuable, but had its limitations; few of these volunteer helpers could do much to add to the materials entrusted to them, so as to complete the history of the words or senses; this demanded sources of information within the reach of few persons, and much of the work of his assistants in the Scriptorium consisted in the systematic effort to complete the evidential history of words and senses, for which the numerous quotations collected by their readers supplied a general rough indication. The same scholars as before had continued to assist them by revising the work in proof, and he had again especially to mention the priceless help given by Dr. Fitzedward Hall. As to the progress of the D part during 1895, they had by immense efforts succeeded in turning out 240 pages—the greatest amount ever produced since the staff was divided—and they had sent in copy to the end of Dis, and prepared it to end of Di.—He had since had to tackle the verb *Do*, the most appalling piece of work he ever had to face, the materials for which were a yard thick, and amounted to 12,000 separate quotation slips—and these, he added, were for the ordinary uses of the word far too few, though for curious and obsolete uses more than ample. The word was now in type, and he was sorry to say made sixteen or seventeen columns. They had now advanced in proof as far as *dolorous*—half through *do*; and he was very anxious to finish D and with it vol. iii. by the end of the year, though the retarding causes which he had mentioned had already thrown him three weeks behind, and made the accomplishment less certain. They had published up to *diffuency*, and had printed off to *ditto*, so that all the three sections due on July 1st, October 1st, and January 1st next were ready, and they were actually working at what was not due till midsummer or autumn of 1897. If he and his staff were all extinguished at this moment, it might be said, as was sometimes said of the light of the fixed stars, that it would take a year and a half for their disappearance to be observed. He then read the prefatory note to the section to be published on July 1st next, and proceeded to enumerate some of the words of special interest that would be included in that and the two following sections, briefly epitomizing those on which the 'Dictionary' would give fresh information. Among the words noticed were *Diggers*, a body of Communists who arose in 1649 and began to dig and occupy the commons; *diletante*; *dine*, dinner (certainly from late *L. dis(je)junare*); *dine with Duke Humphrey*, the Scotch form of which was "dine with St. Giles and the Earl of Murray" (buried in St. Giles's); *diligent*; *dimity*; *diocese*, of which the historical English spelling was *diocesis*; *diphtheria* (the history of which had been worked out by Dr. W. Sykes, of Gosport); *diploma*, and its curious connexion with *diplomacy*; *dismal* and the *dismal days*, the full history of which would be for the first time given and proved; *dispatch*, with the origin of the late blundered spelling *despatch*; *disple*; and *distribution* as a logical term (traced back to the schoolman Petrus Hispanus), with a criticism of the extraordinary treatment of this by Dr. R. G. Latham in his edition of Todd's 'Johnson.'

ANTHROPOLOGICAL INSTITUTE.—April 14.—Mr. E. W. Brabrook, President, in the chair.—Mr. O. H. Howarth read a paper 'On the Asiatic Element of the Tribes of Southern Mexico.' Remarkable that migrations from the Pacific were more probable than from the Atlantic side, the lecturer adduced several facts in confirmation of his view; we had to remember also that a constant Central American tradition referred to protracted wanderings of remote ancestors over immense tracts of ocean and land. Beside this there was the further tradition on the western seaboard of Mexico that from very early times communication had taken place between Japan and the port of Acapulco. Acapulco, it must be noted, would be the first safe harbour reached by vessels from the Japanese coasts. Although the great mixture of races made it hard to discern which was the predominant strain, yet there was a marked Asiatic type in Tehuantepec and elsewhere, not only in populous places, but even in the most remote villages and townships; this pointed not to the chance and intermittent contact of modern times, but to a long, constant, widespread influx. Excavations near graves proved a large predominance of brachycephaly. Both structural art and many coincidences of custom pointed across the Pacific, and a remarkable consensus of local opinion pointed in the same direction. One fact deserved especial mention, viz., the discovery of some cylindrical beads of pronounced Egyptian affinity of the well-known opaque blue colour; these beads he had unfortunately been unable to secure. Local experts had assured him that they were of a type

completely distinct from known Mexican species. Mr. Howarth then quoted from Prof. Flinders Petrie's book on the evolution of Egyptian art in support of his theory of a possible Egyptian origin of Mexican ornament; the path of migration, he contended, would lie across the continent of Asia. That the connexion had been of long duration was proved by the fact that in Mexico there existed side by side a vigorous realistic art and a conventional and degenerate art; many minor details, which only those actually familiar with the country could, perhaps, adequately estimate, tended to the same conclusion. The theory which ascribed the productions of Central American art to autochthonous invention placed "a preposterous strain on reason and probability." The old idolatrous worship was still common in spite of a varnish of Christianity; he had seen children build little "teocallis" of mud, and place small figures on them, producing quite a recognizable likeness to the old temples. Against the idea that Mexico was full of "forgeries" must be set the fact that in many places the people cannot be induced to sell their idols, which they still regard with the greatest reverence. What was, at least, a curious fact was that in some figures the nose was "tied into a bow," resulting in the production of a form identical with one of the Egyptian hieroglyphs. Material was still abundant which might establish or confute existing theories, but work must be done quickly, for with the era of railways the relics of the past were vanishing away. Finally, the lecturer summed up his paper in two conclusions: firstly, that a communication of Egyptian culture eastward through Asia was at least probable; and secondly, that we were not justified in denying the possibility of such communication until the evidence had been patiently sifted.—Prof. E. B. Tylor drew attention to the difficulty of defining the meaning of the word "prehistoric" in America. The picture-writing exhibited by Mr. Howarth showed the wonderful permanence of the authentic and Aztec side by side with the imported Spanish element. The exact proportion of each was, however, exceedingly hard to distinguish. In pre-Spanish America wide diversities of dialect never prevented a wonderful unity of civilization. In the United States many anthropologists, headed by Dr. Brinton, supported a kind of "anthropological Monroe doctrine," according to which America admitted of no extraneous contributions to her culture: the conflict of this theory with the older doctrine gave promise of a good fight in the future. He (Prof. Tylor) should still remain constant to the older theory: it was very difficult, on the new Monroe doctrine, to account, *e.g.*, for the astronomical calendar. But for the present, at any rate, such questions as Egyptian derivation should, perhaps, be dropped in favour of the investigation of nearer links in the chain; it would be most profitable to turn our attention to mediate points in the first instance.—Dr. Garson pointed out certain analogies in cranial development.—Sir H. Howarth remarked that in all such investigations the question of the origin of race should be kept quite distinct from the question of the origin of culture. Whereas the latter might be rapidly transmitted, excavations in Brazil showed how permanent racial types had remained from remote antiquity, and how very slow their development must be presumed to be. Speculation as to racial origin must under these circumstances be rather of a shadowy nature. The languages of Eastern Asia and America were so radically different in structure that if any descent of the one from the other really occurred, the route of migration must have been extraordinarily circuitous. The stray instances of contact resulting from the wrecking of Japanese vessels on the American coast counted, after all, for very little. On the other hand, if connexion of race could hardly be shown, connexion of culture might be possible. The composition of bronze and the existence of the astronomical calendar, as remarked by Prof. Tylor, were certainly points of importance.—Mr. C. Read emphasized the necessity of discriminating between forgeries, *i.e.*, objects which were simple inventions, and counterfeits, or imitations of genuine work. With especial reference to Mr. Howarth's allusions to Egyptian influence, he contested the theory that identity of design necessarily showed identity of origin, and that reinvention was always less probable than copying.—Mr. Gowland doubted any old and regular communication between Japan and Western Mexico. Japanese literature was at all events silent on this point. None of the objects exhibited by Mr. Howarth showed a trace of Chinese or Japanese influence.—Mr. H. Balfour suggested that a stringed instrument exhibited was probably a migrant not from Asia, but, through the medium of negro slaves, from Africa.—Mr. Howarth replied.

HISTORICAL.—April 23.—Sir M. E. Grant Duff, President, in the chair.—Mr. J. R. Powell was elected a Fellow.—A paper was read 'On the Foreign Policy

of William Pitt during the First Ten Years of his Ministry,' by Dr. F. Salomon, of Leipzig.—A discussion followed, in which Mr. O. Browning and Lord E. Fitzmaurice took part.

MATHEMATICAL.—April 23.—Major MacMahon, President, in the chair.—The President read abstracts of the following papers: 'On the Isomorphism of a Group with Itself,' by Prof. W. Burnside, and 'Division of the Lemniscate,' by Prof. G. B. Mathews.—Dr. Hobson read a paper on some general formulae for the potentials of ellipsoids, shells, and discs.—The President made some remarks on compensation for difference of capital in gambling *à outrance*, being a contribution to the theory of the "Duration of Play."—Mr. Basset read a paper 'On the Stability of a Frictionless Liquid—Theory of Critical Planes.' The author and Mr. Love joined in a discussion of the paper.

PHYSICAL.—April 24.—Capt. W. de W. Abney, President, in the chair.—A paper by Mr. R. A. Lehfeld 'On Symbolism in Thermodynamics' was, in the absence of the author, read by the Secretary.—Mr. Appleyard read a paper 'On the Adjustment of the Kelvin Bridge.'—Mr. J. Frith read a paper 'On the Effect of Wave-Form on the Alternate-Current Arc.'

MEETINGS FOR THE ENSUING WEEK.

- MOV.** Victoria Institute, 4j.—Evolution, Dr. Kidd.
— Helene, 5.—Newly Discovered Paintings at Pompeii, Mr. Talfourd Ely.
— Engineers, 7j.—Hydraulic Rotative Engines, Mr. A. Riggs.
— British Architects, 8.—Annual General Meeting.
— Society of Arts, 8.—Applied Electro-Chemistry, Lecture II, Mr. J. Swinburne. (Cantor Lecture.)
TURN. Royal Institution, 3.—Ripples in Air and Water, Prof. C. V. Boys.
— Society of Arts, 8.—Australia's Prospects in British Markets, Mr. J. F. Dowling.
— Biblical Archaeology, 8.—The First Chapter of Genesis and the Babylonian Cosmogonies, Rev. C. J. Ball.
— Civil Engineers, 8.—American and English Methods of manufacturing Steel Plates, Mr. J. Head; 'Four American Rolling-Mills,' Mr. S. T. Wellman; Monthly Ballot for Members.
— Zoological, 8j.—'Little-known Batrachians from the Caucasus,' Mr. G. A. Boulenger; 'Contributions to the Anatomy of Pigeon Birds. No. 2. On the Pterygosis of the Capitulum,' Mr. F. E. Beddard; 'Contributions to the Study of Mammalian Dentition. Part III. On the Teeth of certain Insectivora,' Mr. M. F. Woodward.
WED. Archaeological Institute, 4.—Recent Discoveries of Mural Paintings at Willingham Church, Cambridgeshire, and Elsewhere, Part II, Mr. C. E. Keyser; Great Stones at Gozo, Malta, explored in 1885, Dr. A. A. Caruana.
— Royal Society of Literature, 4j.—Goethe and Modern Culture, Dr. K. Lentzner.
— Ethnological, 8.—Notes on Seasonal Dimorphism in South African Rhopalocera, Mr. G. A. K. Marshall; 'Notes on Indian Mutilation,' Mr. F. Cameron; Discussion: 'On the Best Means of preventing the Extinction of certain British Butterflies.'
— Society of Arts, 8.—High Explosives and Smokeless Powders, Mr. H. Maxim.
THURS. Royal Institution, 3.—The Art of working Metals in Japan, Mr. W. Gowland.
— Royal, 4.
— Chemical, 8.—Luteolin, II, Mr. A. G. Perkin; 'Morin,' Part I, Dr. Hermann Bublack and Mr. A. G. Perkin; Election of Fellows.
— Linnean, 8.—Tooth Genesis of the Canidae, Dr. H. M. Tims.
— Civil Engineers, 8.—Physical Experiment in relation to Engineering, Dr. A. B. W. Kennedy. (James Forrest Lecture.)
— Antiquaries, 8j.—'On a Bronze Weight (?) from Grove Ferry, Kent, exhibited by Lieut.-Col. Copeland,' Mr. C. H. Read; 'Note on Further Discoveries at St. Martin's Church, Canterbury,' Mr. W. H. St. John Hope; 'The Mausoleum of Halicarnassus,' Mr. J. J. Stevenson.
FRI. Astronomical, 8.
SAT. Royal Institution, 3.—Three Emotional Composers: Berlioz, Wagner, Liszt, Mr. F. Corder.
— Botanic, 8j.—Election of Fellows, &c.

Science Gossip.

The planet Mercury will be at greatest eastern elongation from the sun on the 16th inst., and will, therefore, be visible in the evening after sunset during the second and third weeks of the month; he will be at the time in Taurus, and very near (about three degrees to the south) the star β in that constellation on the 19th. Venus is still a morning star, but rises not long before the sun, moving during the month from the constellation Aries into Taurus, and passing about five degrees to the south of the Pleiades on the 29th. Mars rises between 2 and 3 o'clock in the morning in the constellation Pisces. Jupiter is still a fine object in the evening, but will set about midnight at the end of the month; he is in Cancer, nearly in a straight line with Castor and Pollux in the adjacent constellation of Gemini. Saturn will be in opposition to the sun on the 5th, and above the horizon all night throughout the month; he is in the constellation Libra, and will be in conjunction with the moon (the day before she is full) on the afternoon of the 25th.

A NEW comet (*b*, 1896) was discovered by Prof. Swift at the Lowe Observatory, South California, on the 13th ult. It was at the time in the constellation Taurus, and when first seen in Europe on the 19th was very near the

Pleiades, the motion being rapidly towards the north. As described on the latter date, it had an irregularly shaped coma about 2' in diameter, and a nucleus (equal in brightness to a star of the 10½ magnitude) eccentrically situated within this.

WE understand that Dr. J. E. Aitcheson, C.I.E., whose name will be familiar as that of the naturalist attached to the Afghan Delimitation Commission, has returned to London from North-West India and Cashmere, where, for the past four years, he has been continuing his further investigation of the fauna and flora of those regions.

MESSRS. WILLIAMS & NORGATE will shortly publish a reprint with appendices of the letters which Mr. Herbert Spencer has lately written to the *Times* against the adoption of the metric system. In this pamphlet Mr. Spencer advocates the reorganization of our system of numeration on the duodecimal system in preference to our reorganizing our weights and measures on the decimal system.

FINE ARTS

THE ROYAL ACADEMY.

(First Notice.)

A RAPID examination of the one hundred and twenty-eighth of the series has led us to believe that it is one of the least attractive and artistic exhibitions we have seen either here or at Trafalgar Square. Further examination, especially of the numerous landscapes it contains, may modify, as it has sometimes done before, this conclusion; but certainly never before did the Academy admit so many tame subject pictures, so much crude workmanship, and so great a number of portraits which it is merciful to call dull. In sculpture, on the other hand, the improvement is considerable, and manifests itself in all the qualities of the sculptor's art and in most of the works, from certain graceful statuettes within the building to Mr. Bates's fine full-size equestrian group of 'Lord Roberts,' No. 1928, which now, much to the benefit of the architecture, forms a noble centrepiece to the Quadrangle.

We shall begin with a brief mention of some pictures to which we may return, but we would not lead our readers to infer that they are better or worse than some that we leave unmentioned for the present. No. 4 is Mr. F. D. Millet's clever, spirited, and solid 'Lucky at Cards; unlucky in Love,' gamblers in a cabaret; No. 941 is his richly coloured and touching home idyl called 'Mother and Child,' an interior. Mr. R. W. Macbeth is exceptionally fortunate in 'Marauders from the Moor' (27), Exmoor deer browsing by moonlight in an apple orchard. Very beautiful is Mr. E. A. Waterlow's 'Clouds o'er the Sea' (33), nor are his other contributions less fine and serene. 'High Midsummer Poms' (40), a group of dahlias and roses, is M. Fantin-Latour's best flower piece of the season. Mr. Sargent's 'Portrait of the Right Hon. J. Chamberlain' (64) is noteworthy, but not quite his best. Better still is his 'Mrs. Ian Hamilton' (129); and best of all is Mr. Orchardson's very fine life-size, whole-length 'Portrait of D. Stewart, Esq.' (183). The latter artist's 'Reflections' (71) may challenge comparisons with any of his works, but does not surpass them in any respect. White calm brooding over a water meadow and a stream, called 'A September Morning' (98), is a choice work by Mr. V. Fisher. There is much that is masculine and massive about Mr. Aumonier's 'In the Fen Country' (114). 'The Besieged Town of Mansoul' (130) has a beauty and splendour such as Bunyan never even dreamed of in the noble way of Mr. A. Goodwin's picture in Gallery II. Few landscapes here are better in style and sentiment than Mr. M. R. Corbet's 'Passing Storm' (139) or his impressive 'Autumn Rains' (576). Mr. Brett preserves his reputation with 'A

Friend in Need' (157), a tug helping a dismayed barque; with this should go his 'North Devon Cliffs' (570), if not his two other less ambitious pictures in Gallery IX. We notice with some regret that Mr. Alma Tadema's duties on the Academy Council have not allowed him to do himself full justice in 'Whispering Noon.' His more important picture we describe below. Mr. F. Goodall, in 'The Shepherdess and her Flock' (172), has made good use of Egypt, but 'Cloud-shadows over Sea and Land' (660) is a very noble seascape as seen from Beachy Head. 'The Sleep that is among the Lonely Hills' (208) is Mr. MacWhirter's best picture this year. Mr. Yeames has retrieved his reputation with the excellent 'Mrs. Winfield' (196) in a purple gown. Mr. Calderon's 'Spring Time' (263), a damsel in white, leaning against a beech tree, is much to be admired. Quite his own, but not better than a dozen characteristic stormy coast pieces, is Mr. Peter Graham's 'From Beetling Sea-crags' (322). He also sends 'The Close of Day' (253). 'Connubial Felicity' (304) is a glimpse of Lundy and its inaccessible bird-haunted ledges in sunlight, by Mr. Bryan Hook; and Mr. A. J. Hook takes us to sea in 'Trawling among the Islands' (313). The 'Study of East African Leopards' (323) of Mr. Swan is in his most adroit and expressive manner. Mr. A. Parsons will delight lovers of nature's serene mood with 'A Mid-May Morning' (335). Very lovely is his 'The Rain is Over and Gone' (396), so likewise is Mr. E. Parton's 'The Last Gleam of Sunlight' (421). Very powerful and true is Mr. C. W. Wyllie's 'Steps by the Bridge' (357). Mr. Gotch's 'Alleluia!' (374) a choir of Flemish maidens singing, is as spontaneous as it is quaint and, in its way, beautiful. Mr. S. J. Solomon has never done anything better than his life-size, nude Venus Anadyomene, which he calls 'The Birth of Love' (432). 'Mrs. M. M. Rodocanachi' (412), in green, is one of Mr. Kennington's masterpieces. Mr. A. Hacker's best work is the large picture of a novice with an angel, called 'The Cloister or the World' (478); the same may be said for Mr. G. H. Boughton's 'The Gardener's Daughter' (510), in white, with a garden pot. We never expected Mr. Godward to paint so choice and cultured a life-size nudity as 'Campaspe' (521) standing erect in Alexander's Indian throne. M. Bongerueau is represented by 'Summer Time' (529), a girl lying on the ground. We must praise Mr. G. Wetherbee's 'The Harrow' (552).

The freshest piece of dramatic art here is, beyond all comparison, Mr. E. A. Abbey's 'Richard, Duke of Gloucester, and the Lady Anne' (616), a Leys-like work, full of humour, character, and spirit of a rare kind, quite a masterpiece in its way, and sure to enhance the painter's reputation. It dominates Gallery VII. Very opalescent is Mr. E. Hayes's 'North Sea, early Morning' (639). 'The Blue Bells of Scotland' (721) is Miss A. Alma Tadema's contribution; while Mrs. Alma Tadema's group of singers at a harpsichord, called 'A Carol' (741), is as complete as it is spirited and sincere. Mr. Somerscales found a very good subject for his sea piece of 'Volunteers for a Boat's Crew' (917) in order to rescue shipwrecked men from their sinking vessel. 'Bread-Winners' (932) is Mr. W. Langley's capital group of fishwomen trudging homewards with laden creels. Mr. A. C. Taylor's picture of young women busily making dresses, which he calls 'Vanities' (1006), is excellent, and shows his increased sense of style. Mr. J. Rolshoven has been extremely happy in painting the interior light and solemn colouring of a 'Sala in a Doge's Palace' (1013).

LORD LEIGHTON.

Even for the late President, the Royal Academy's law that one work only of a deceased member should be admitted to the exhibition immediately following his death could not be

abrogated; consequently, of the various paintings Lord Leighton left finished or nearly finished, and intended for the exhibition (all of which we briefly described on February 22nd last), only the noble life-size figure of *Clytie* (213) now hangs on the wall of Gallery III. Its many noble qualities make it worthy of the chief place in the gallery—alas! the last time such a place will be held by a Leighton at the summer gathering. Next winter's exhibition is to consist, as was the case with Landseer, exclusively of the works of Leighton, a comprehensive, numerous, and thoroughly representative collection of his life's work in painting, sculpture, and drawing. With these will, doubtless, be shown the most important of the pictures which stood on his easels when he died. 'Clytie' was among them, and it had for some time previously—several years indeed, as we know—occupied a good deal of the painter's attention. The subject being a favourite one of his, the picture's motives and their treatment, the simplicity of its purely classic inspiration, as well as the majestic invention of the clouds which are conspicuous in the design, amply justify his preference for it. The greatness of his conception of an ambitious subject is manifest in every element of the design—in the way in which the light shoots upwards to the zenith, to meet there the deep greenish-grey and dun colours of the firmament, defining sharply as it does so the crest of the hill; in the grandeur of the stupendous clouds which drift slowly past the suppliant; and in the raptures of her face and attitude, as well as in the impressiveness of the effect on which not a little of the poetry of the picture depends. Technically speaking, 'Clytie' fairly represents Leighton at his best, and in this respect is considerably superior to several of the works of his declining days.

SIR JOHN E. MILLAIS.

Though both the dead President and the living one worked for this exhibition during periods of ill health, Sir John is much the less adequately represented. His more important subject-picture we have already briefly mentioned as entitled *A Forerunner* (22) of Christ—the tall, worn figure of a young man of the earliest Christian epoch, placed in a gloomy landscape, near the margin of a rocky desert before a stone altar, upon which lies a knife, significantly introduced by the painter. Although the face and form before us are marked by pain and sorrow, and a certain wildness in his demeanour bespeaks an enthusiast of a new faith, while his attitude is full of energy, there are no distinct signs in the picture that the Harbinger himself is intended. It is possible the President wished to depict an enthusiast of that sort which is not unknown in our own time. The finely modelled and vigorously drawn figure is painted in the later manner of Velazquez, with great freedom and firmness, and with a just sense of the effect of deep and glowing twilight upon the dark, almost tawny carnations, which partake of bronze-like and golden hues. Apart from the passion of the attitude and expression of the man, which is conceived with insight and sympathy, not a little of a noble sort of feeling is manifest in the background of the picture, which exhibits a lurid twilight, glowing blood-red on the horizon as it is seen between the dark and massive trunks of the trees which open into a glade. As we said before, 'A Forerunner' is exceptional among the President's works in representing a dark or semi-dark figure relieved by reflections from the front and against a less dark distance, and exhibiting intense contrasts of light and shadow, and very deep and brilliant hues opposed to each other, a perfectly harmonious, most difficult and powerful chiaroscuro and tone scheme. We recall but two instances of the sort in his practice of more than fifty years, both of which were extremely successful, perfectly original, and different from each other as well as from

that before us. They were 'The Devil sowing Tares' and 'The Parable of the Sweeper.' There may be one or even two more, but these are all we remember, and the most important among more than 250 paintings which the illustrious artist has exhibited since 1843.

High among the wonderfully numerous portraits which the world owes to Sir John should be placed the masculine likeness of *Sir Richard Quain* (356), for, although less highly finished and searchingly elaborate than it might be, it is one of the most successful as a likeness. The distinguished physician is represented at life size, at three-quarters length, standing nearly in profile to our left, with his arms folded upon his breast and looking steadfastly before him with a thoughtful air. As a portrait of a physician 'Sir R. Quain' may, in respect to its rendering of emotion and character, claim relationship to Rembrandt's likeness of Ephraim Bonus quitting the chamber of his patient. The silvery whiteness of Sir Richard's close-cut hair is a capital exercise in colour and tone in relation to rich and warm flesh tints, the deep and almost solid black of his coat, and the broken greyness of the background. Another portrait by the President, and a strong contrast to No. 356, is *The Hon. J. N. Manners* (151), the son of Lord Manners, a little boy of about five years old, seated upon a rustic bank in a sort of pleasance such as Reynolds and Lawrence were very fond of painting. The boy wears a red velvet dress—an admirable piece of colour, which is rather freely and loosely handled. One knee is crossed over the other, and the attitude of the figure is not unlike that of Lawrence's 'Master Lambton'; but the picture before us is a much better piece of colour, and between the freshness, healthy simplicity, and vivacity of Sir John's picture, and the somewhat sentimental and Byronish 'Master Lambton' no comparison is possible. Both the boys are life size, or nearly so, and, of the two, No. 151 is the more finished as well as the more accomplished work of art. A striking and effective life-size, three-quarters-length portrait, No. 280, by Sir John Millais, represents what Byron would have called the full, "but not o'er-grown bulk" of *The Marchioness of Tweeddale*, in an evening dress of intensely black satin under a black (but black of a different shade) opera-cloak trimmed with brown fur—a costume which suits admirably the almost luminous blackness of the lady's hair, and contrasts with the brilliance and richness of her flesh tints, the sable of the fan she holds, and the soft and hardly distinct colours and tones of the Aubusson tapestry which hangs behind the seated figure.

MR. ALMA TADEMA.

Mr. Alma Tadema has in his picture of *The Coliseum* (291) taken a larger view than usual of a large subject and painted numerous figures in a manner characteristically brilliant. The view is from a lofty balcony of the Baths of Titus, which is in the front of the picture and on our left; its occupants, a party of ladies, all of them beauties of Mr. Tadema's well-known types, are looking upon the great amphitheatre of Titus. One of them is dressed in a warm white robe, another is in pale greyish blue; and all the dresses are exquisitely harmonized with the marble of the building, which is warmed by sunlight and touched by the cooler shadows of open day. These colours are centred upon the delicate rose of a child's dress in the middle of the group. Out of the amphitheatre is pouring an enormous crowd of spectators, who may be supposed to have attended an unusually important combat of gladiators, the main exit being almost in front of the famous baths. Looking down, we behold the crowd divided into two masses, one immediately below (so close indeed that we see only a small portion of it), while the other

mass is almost wholly visible on the further side of the pathway which assiduous functionaries keep open in order that the consul—who, attended by his lieutenants, is conspicuous near the portal of the amphitheatre—may pass along. In another direction we see an enormous concourse of the rabble, cheering the exit of some popular champion of the arena. Striking features in the design are the large vases of white marble mounted on pedestals above the parapet. They stand out distinctly in the luminous atmosphere, and are connected right across the scene by long and heavy festoons of brilliant yellow flowers. Beyond these, most of the background is occupied by the façade of the Coliseum, more than half of which looks like gold under the low afternoon sun, while the rest of the building lies in shadow, modified by cool reflections of the sky; the statues in the arcades are made visible against the dark openings they adorn. On the parapet of the amphitheatre the poles which supported the *velarium* are seen, each standing on its bracket, and supported against the weight of the ponderous canvas by a strong ring of stone. It would be difficult to do justice to the breadth, brilliance, and homogeneity (in spite of its innumerable details) of this splendid picture. The painting of the minutest ornaments, the folds of the ladies' garments, even the petals of the huge festoons we have referred to, and the delicate sculptors' work of the vases and mouldings on the balcony, are equally noteworthy. Even more to be admired are the girls' faces, of which that of the maiden in blue is undoubtedly the sweetest and freshest of all Mr. Tadema's imaginings; her companion, who wears a diadem of silver in her black hair, illustrates a pure Greek type, of which the painter has given us several examples, but none so fine as this one, which is very skilfully relieved against the peacock fan of gorgeous colours which the girl holds. It is easy to imagine that in her nobler spirit some thought of the victims of the amphitheatre arose, and that the painter's intention was to show how, according to the chosen motto of 'The Coliseum,'

—here the buzz of eager nations ran,
In murmur'd pity, or loud-voiced applause,
As man was slaughter'd by his fellow man.
And wherefore slaughter'd? wherefore, but because
Such were the bloody Circus' genial laws,
And the imperial pleasure.—Wherefore not?
What matters where we fall to fill the maws
Of worms—on battle plains or listed spot?
Both are but theatres where the chief actors rot.

In this manner Mr. Tadema—who seldom fails to bring a human element and a motive into his designs, however much the charms of his technique and resplendent art may, at first sight, affect us—has illustrated what he intends to be the moral of his picture.

MR. POYNTER.

Partly occupied by his duties at Trafalgar Square, and partly by work which is not yet completed, Mr. Poynter has confined himself to sending two contributions, one of them a small half-length, half-life-size figure of *An Oread* (866) in a valley, over which a thunderstorm is brooding. It cannot be called his best work; still, the energy of the expression and attitude of the dark-eyed nymph is appropriate, and full of character as it can be. The face is drawn with singular science, and modelled with the solid accomplishment and care of which Mr. Poynter is pre-eminently possessed. It is quite wonderful how few painters in this country—and even in France, where, until quite recently, technical studies have been much more exacting and stringent than with us—are able to draw with scientific precision and consistency the features of a human face, giving their exact perspective and proportions and the proper foreshortening of their contours. It must be admitted that power and learning of this sort, which involves an intimate knowledge of the structures, their varying surfaces and qualities, were almost as rare with the old masters as with the moderns. Of course, the greatest masters were not all of

them the best scientific draughtsmen. Of the latter there were few except Da Vinci, Holbein, Bronzino, and, in an inferior degree, Dürer. To return to Mr. Poynter, his second picture (300) is perhaps more important. It illustrates the twelfth ode of the third book of Horace, and with much grace and spirit conveys the artist's notion of the fair Neobule sitting in a marble chamber, brooding and pouting in an irritated mood because she is not allowed to go where Hebrus is to be seen swimming, riding, or running victoriously. She sits on a low seat in the middle of a room lined with marbles, which are partly black and partly buff and white, and thus assort well with her semi-diaphanous robe of yellow tissue, and the rosy warmth of her flesh where it is uncovered. Bronze ornaments and a bronze door, the dark sable of the dado and the brilliance of the sunlit landscape seen between some onyx pillars, add, by contrasting with the damsel's flesh and dress, to the force and vigour of this learned, though unambitious example. The solidity and finish, the brightness and purity, the science and the grace of this embodiment of Horace's pettish maiden in love, are such as all critics expect from the painter, but its humour, not less than the theme, is a novelty in Mr. Poynter's practice.

MR. WATTS.

The veteran Mr. Watts is much better represented in Burlington House than in Regent Street, where it cannot be said he scores highly at present. At the Academy his chief picture this year is a highly characteristic specimen of his mood and technique, upon which he has been working at intervals for a considerable time past. The foreground of *The Infancy of Jupiter* (220) is filled with a quasi-classical and picturesque landscape, a group of nude or partly nude nymphs, corybantes, and attendants on Amalthea and the mighty babe. The figures are of nearly life size, admirably composed in a very complex and diversified group, the child being placed near the centre, the goat on our left, the chief nymph (or Ops, mother of the infant god) lying supine, her bosom and limbs fully revealed by the warm light, which forcibly brings out their rich carnations and sumptuous morbidez, which no living artist can paint with more force, fuller colouring, and a higher sense of style. The well-known qualities of Mr. Watts's technique are exceptionally well shown in the work before us, the flesh of the corybantes and their chief being quite masterly. The design (and in this we include both the way the subject is realized and what it suggests) is, in its way, exceptionally strong and precious. The life-size portrait of *The Marquess of Ripon* (305), a half-length seated figure, is, though ugly, a masterpiece of veracious character-reading, first rate technically, and quite worthy of the painter. A similar half-length portrait of *Alfred Gilbert, Esq., R.A.* (90), is of life size. The sculptor's face is nearly in profile, and he looks over his left shoulder. It is, comparatively speaking, slightly executed and unusually thinly painted, but it is a capital likeness, by no means destitute of character and spirit.

MR. BRITON RIVIERE.

Although less fully and strikingly represented than he was last summer, for his most important, though not his latest picture is at the New Gallery, Mr. Briton Riviere in "*Trust her not, she is fooling thee*" (672), an illustration of Longfellow, sustains his reputation as a painter of humour. He has depicted, at rather more than half the size of life, a bright and rosy girl, with a large amount of laughing mischief in her eyes, standing by a low wall or parapet, upon which a very handsome, gentle, and high-bred collie is seated, and receiving the gentle caresses of his mistress. He is very much in love with her, and with a noble sort of canine tenderness

turns his eloquent eyes upon her face, of which the mockery is by no means so sincere as its sympathy and gladness. Here is genuine humour, such as English painters seldom attain to, for although they are not incapable of making their dogs like men, they less frequently read the canine heart with so much perspicacity. The girl wears a purplish-grey dress of modern cut, which is less thoroughly carried out than we could wish; on the other hand, the colour, coat, and forms of the dog are as admirably painted as his figure. *Aggravation* (236) is the title of a less happy, but ambitious picture of a mediæval jester in the bizarre costume of his calling, leaning over a low wall and teasing a group of dogs, who are growling and barking in their efforts to get at the quaint tormentor who is just out of their reach. There is wild and elfish glee in his face as he enjoys the fury of his would-be assailants. Of course the great merit of the picture is in the design of the canine group, the drawing and modelling of their lithe bodies and bony limbs, the extraordinary energy of their movements, and, technically speaking, the wonderful painting of their hides, which are very diverse in texture. The expression of each dog-face is individual, and nothing can more effectually attest the resources as well as the skill of the artist. In the Sculpture Gallery will be found, as in previous years, a conspicuous example of the painter's power in this branch of art. Our readers will remember the fineness of anatomical studies in bronze of which the statuette of '*A Dying King*,' which was here in 1894, was an example. It may be called the precursor of the original group in bronze named *The Last Arrow* (1917), one of those lion-hunting scenes of which the bas-reliefs in the British Museum are complete and wonderfully vigorous representations, and, in a sense, the sources of Mr. Riviere's famous picture of '*The King's Libation*,' 1893, and some of his other pictures of the chase. In No. 1917 the huntsman, having discharged his last missile and wounded a mighty lion in the loins (so that the beast's hind limbs are paralyzed), has taken refuge upon an isolated, pedestal-like rock in the desert, and there stands sword in hand, while the furious creature, his mane bristling and tail stiffened with agony and rage, has dragged himself to his assailant's place of refuge, and, roaring hoarsely, strives in vain to climb, and, although his useless hind legs refuse to bear his weight, tears at the stone with his forepaws. This is a most striking group, full of passion and character.

MR. J. W. WATERHOUSE.

The best picture which, taking it altogether, this artist has yet produced is now before the visitor, and called *Pandora* (271) because it depicts with singular strength and a fresh inspiration a nearly life-size, quite whole-length figure of the maiden who brought all evil into the world, kneeling before a grey altar-like rock which stands alone in the middle of a wood of ilexes and pines, the red stems of which are here and there flecked with lurid gleams. A still green pool near her feet is overflowing by a tiny cascade to a lower rocky bed, and Mr. Waterhouse, who knows well how to use such accessories to add to the effect of his designs, has utilized this particular one with excellent dramatic effect. Pandora seems to have come through this uncanny region, been, perhaps, chilled by its shadows and awed by the constant murmur of the waterfall, and at last, seeing a gold casket of antique shape standing upon the altar-like rock, has knelt down before it, cautiously lifted its lid, peered within, and thus, alas! released all that was evil of its contents. Slowly curling smoke issues from the coffer, and, spreading itself far, takes a dragon's shape before it drifts away amid the shadows of the wood. The type of face Mr. Waterhouse has long

affected reappears in 'Pandora,' but much more beautiful than before, and marked by that witch-like wildness of character and expression which suits this subject and its associations. It will be acknowledged that our painter, long known as a master of the art of the *mise en scène* who seldom falls into a melodramatic error, has "got up" this very taking piece with good fortune and tact, as well as deserved success. Apart from the merits and beauty of the figure, effect, and background, the magic coffer itself is admirable for its bas-reliefs sculptured in gold, to say nothing of the aptitude of their subjects.

MR. STANHOPE FORBES.

This capital painter continues to deal with those homely themes for which he has repeatedly won the world's applause. It is pleasant to say that, having rid himself of the fallacies of that form of modern French painting which was recently reproduced at Newlyn, of all places in the world, he now paints like an accomplished master, finishes his work with care, and slurs nothing out of mere idleness, as the Newlyners were a little inclined to do. *The New Calf* (397), a large picture, is in effect and coloration a sort of sequel to one or two previous productions of Mr. Forbes's. On the other hand, its theme is quite fresh, and its artistic subject is equally new and good. This is the interior of a cowshed, made visible by lantern light, just after a favourite cow's accouchement has summoned the farmer's family from their beds. Their expressions are among the best parts of the picture, but, of course, its chief merit lies in its powerfully contrasted Rembrandtish effect of bright strong lights, lucid, though deep shadows, as well as in the wealth of its reflections, all of which elements have been studied with extreme care and insight into nature. Indeed, it may be doubted whether as a piece of brush power anything in the Academy surpasses the painting of the cow. Her forms and the texture of her hide are rendered in a way truly masterly. Congratulating Mr. Forbes on his achievement of a complex and difficult work, painted in the manner of the best Dutch masters, we turn with pleasure to commend the veracity, spirit, and verisimilitude of his portraits, which are unusually numerous, and please us all the more because they indicate that he has made a great advance as a portrait-painter. *Richard F. Bolitho, Esq.* (391), is a first-rate, whole-length, life-size figure in modern dress and with a modern air. It is full of *verve*, and yet not in the least demonstrative. Another seated figure, *Sir Peter Eade, M.D.* (663), is almost equally vigorous and characteristic. Sir Peter wears upon his studious and cultured face a thoughtful expression, to which the painter has done justice. A third portrait of Mr. Forbes's, *T. Bedford Bolitho, Esq.* (339), is equally to be commended for its successful characterization, and deserves equal praise, although its subject was much more difficult to make interesting than Sir Peter, who was undoubtedly made to be painted.

MR. VAL PRINSEP.

As a painter this artist is uncompromising and strong-handed, a fact which is the more surprising because he is a pupil, if of anybody, of Mr. Watts, who, unless in his youth, never worked except in the free and quasi-Venetian mood and manner to which he still adheres. As we saw in the younger Academician's large picture of last year, so *La Révolution* (190), his less ambitious subject of the present occasion, is drawn firmly, learnedly, and with unusual care; in this respect it is not at all like the manner of his master, who (though when he pleases he can be quite a model draughtsman) is not at all uncompromising as to the forms and naturalness of his types. Unlike Mr. Watts, too, Mr. Prinsep evidently cares little or nothing for the *sfumato* of the ancient Venetian masters, their

delight in vivid masses of deep and strong colours, the unison of their grouped lights, shadows, tones, and tints. We are glad to notice that a certain hardness, not to say opacity and over-definition, which is apt to accompany an uncompromising mood in painting, is now almost completely eliminated from Mr. Prinsep's pictures. In this scene in a Paris street during the earlier stage of the Revolution of 1789 the principal figure is a virago of the type of *Théroigne de la Méricourt*, Carlyle's "brown-locked, light-behaved, fire-hearted *Demoiselle Théroigne*," who was, moreover, destined for a "strait-waistcoat and long lodging in the *Salpêtrière*." Mr. Prinsep has made her tall, comely, and full of fire, has girt her with the tricolour, and depicts her marching with martial strides, and beating a royal drum in a highly disloyal spirit. In fact, looking up with open mouth and eyes full of passion, she seems to be shouting "Aux armes! Aux armes!" to the motley crew of men and women who watch her. The scene is before the gate of the old *Hôtel de Ville*. The lack of animation in the minor figures before us is regrettable.

MR. EYRE CROWE.

Drawing lots for a wife and a crown is the occupation of the gentlemen gathered in Mr. Crowe's leading picture about a table in the hall of the palace of Celle or Zell. This is an historic scene, and the decorations, furniture, and lighting are faithfully copied from nature. As was the custom in Germany during the sixteenth century, and even at a much earlier date, a curious and elaborate candelabrum of gilt brass—such as is to be seen depicted in the pictures of Memling and Van Eyck—hangs from the roof, immediately over a long table, at which the seven sons of Duke William of Hanover, *ob.* 1592, have assembled (the ducal races of Germany, being prolific, often had recourse to an expedient of the kind) to draw lots as to which of them shall marry and carry on the succession, the others being content with morganatic alliances. The princes are, on account of their father's death, clad in black: the senior, at the head of the table, is already middle-aged, while the youthful Duke George is sixteen, and another is still younger. The lots being placed in their father's helmet, the fortunate one has fallen to the sixth son George, who is here in the act of receiving the rather boisterous congratulations of more than one of his brothers. The skill and care of the painter in dealing with the various attitudes and expressions are much to be admired. In fact, the incident—a difficult one for a designer—is extremely well expressed and made easy to understand. On our right is an elaborate monument of the deceased duke, comprising the statue of a knight in armour kneeling before the Virgin and Child, which has been brought to the hall for inspection before it is set up in the great church. The picture is entitled *Drawing Lots for the Guelph Succession* (671). The incident is dealt with in Thackeray's lectures on the four Georges.

MR. J. B. BURGESS.

Pensioned Off (262) is a suitable subject for Mr. Burgess, who is fortunate in finding a simple and natural opportunity of displaying in it his sympathies with, and knowledge of, Spanish life, character, and costumes. He has painted several subjects, but none so new, touching, and actual as this picture of an assembly of the choir of the church and its leaders in the music-school, or perhaps the vestry of a Spanish cathedral, to signify to an old man, once a leading violinist, that as he has been making false notes for some time past, and is no longer to be trusted as a musician, he must needs be dismissed on a pension. The cruel-tempered choirmaster, in a white surplice, who sits at the table, performs his office none too gently, for he is speaking roughly to the old

man, who stands trembling with tears in his faded eyes and holds his much beloved violin at his breast; while a more sympathetic priest dressed in black seeks, not without tenderness, to soften the trouble of the sufferer, whose young son clings to his father's side. The faces and attitudes of the other members of the choir are thoroughly appropriate to the occasion, and quite fresh and new. Brown tints seem inevitable in pictures of Spanish subjects, and Mr. Burgess does not fail to introduce them in this picture, which is sober in colour and tone, warm as a whole, and exemplary in its breadth. Mr. Burgess's smaller contribution is called after *The Widower* (47), who appears with his three children at the door of a church soon after the death of his wife, and is lost in sorrow, while of the little ones the boy between his father's knees is almost insensible to his loss; but a girl who is old enough to realize what has happened seems to think most of her father. So we read the picture's story. Technically it resembles, but hardly equals, 'Pensioned Off.'

MR. DENDY SADLER.

As a painter of *genre*, Mr. Sadler may be compared with Mr. Burgess, inasmuch as he mostly prefers interiors, and incidents of domestic life and personal characteristics. On the other hand, the Academician's forte is a sorrowful pathos, while humour and quaint, old-fashioned manners, Georgian costumes and furniture are the special characteristics of the painter of *Married* (901), which is rich in that species of tender sentimentality of which he is a long-practised master. It is characteristic of Mr. Sadler's taste that his married couple are seated in the garden of an ancient house, and that an opening in a formal Georgian brick wall behind them gives a vista of trimmed borders, comely beds, and gravel paths. The sardonic touch in the picture's title is manifest in the bridegroom's air of complete absorption in the book he holds while sitting a little apart from the bride, who, rosy and tender as she is, is evidently piqued by his inattention. It is due to Mr. Sadler's habit of looking below the mere surface of his subjects that he has made the fair lady dress herself in her daintiest bonnet and the neatest of her pretty gowns, presumably, too, of the colour, cut, and character "he" likes best. The countenances are capital, appropriate in all respects, reproducing even the peculiarities of the faces of the late eighteenth century, quite different from those of our grandfathers and our fathers as well as from those of our own time, which, as the portraits of every epoch attest, seem exactly suited to the costumes prevailing in each of them. There is humour, too, in the conception of the lady's expression, as well as in the negligence of her husband's attitude, quite apart from his neglect of her. The picture is full of light, rather too hard and over-defined, but its handling is crisp, the painter's touch is remarkably firm, and his drawing is sound; indeed, it may be called excellent. It is characteristic of the artist that he has painted what may be styled another version of matrimony in *Time and the Flowers* (555), and in it has repeated the motive of some of his former pictures in the elderly couple depicted walking in a garden; her arm is in his, and she turns to pick some blossoms significant of the "renewing of love." Pictorially speaking, this is a better work than 'Married,' quite as luminous, more homogeneous, not less bright in colour, and its tones and tints are better massed. In this latter respect the art of this excellent painter is not unfrequently much at fault. Quite as characteristic of him, and exhibiting almost at its best his peculiar vein of gentle humour, but not nearly so fresh and vivacious a subject as usual, is *The End of the Skein* (439). There is spirit as well as aptitude in the prim air and formal dress of each of the old couple introduced, who have nearly finished their lives' tasks together. Every-

thing in the picture, from the faces and costumes to ornaments and decorations, is in keeping with the chimney-piece of coloured marbles, the Gainsborough portrait on the walls, the clock, and the pattern of the carpet. It goes without saying of a leading picture by so careful a student of the proprieties of dress, furniture, and architecture, that the room itself and its fittings are of a somewhat older date than the furniture and nick-nacks which fill it, and older still than the dresses of the figures.

MR. GOW.

Mr. Gow's *The Emperor* (723), an incident in the pursuit of Sir John Moore, continues his series of illustrations of the war in the Peninsula, a subject which suits this clever and careful painter of cavalry and horses extremely well. In this Meissonier-like picture troops are defiling on a mountain road below where we see the solitary Napoleon riding a white horse, the Emperor looking bronzed and lean as he holds on his hat against the attacks of a rough cold breeze. His staff follow him. Warm grey hills, rough and barren, fill the distance, while a rather dull, pale grey sky serves to set off the dark dresses of the riders as well as to bring out the brightness of the whole picture. The costumes and accoutrements of the men, as well as their horses, are excellent. The firm and yet light touch of the artist is at its best here—much better, in fact, than in some of his works which went to the Academy some six or seven years since. Wellington's troops *Crossing the Bidassoa* (270) is more elaborate and richer in incident, and the background is much more important. The effect is that of early morning and an intensely blue sky. Wellington and his staff, a capably painted group, are placed on horseback near the front; and it is not difficult to identify several officers of note besides their famous commander, who is saluting, in a characteristic manner, a body of artillery defiling before him. Another picture by Mr. Gow, of a very different subject, but painted in a similar style and with equal skill, is now in the New Gallery.

MR. STOREY.

A Love Stratagem (679), by this sympathetic student of Dutch genre of the seventeenth century, continues the traditions of that school. It is one of the best of Mr. Storey's efforts, for it is more finished and complete than anything he has given us for some years; the subject, too, has since Metsu's time seldom been attempted. The scene is a well-furnished and comely interior of a Dutch mansion of two hundred years ago, where a comely damsel, ripe and fair (whose attire of pure white is of great value in the tone scheme of the work), lolls back with affected languor and fatigue as she sits in an invalid's chair, and yields her bare arm to the scientific yet tender touch of a handsome young man in the guise of a physician, seated at her side and wearing a powdered wig. He holds his watch while he somewhat craftily, though demurely, counts his patient's quickening pulse, and, seeming to notice the brightening of her eyes, easily guesses her very open secret. The design of this group and the subordinate elements is very good indeed, while the breadth, simplicity, and careful finish of the whole are worthy of high praise. *The Town Gossip* (255) is a picture of last year, now more carefully carried out, and is noticeable for a well-rendered effect of sun-shadows dashed with vivid lights. The spirited group of damsels seated at a tea-table which has been set out in the open air is pretty and animated.

MR. HOOK.

A group of distinguished landscape and seascape painters may now be taken in hand. Of the most eminent of these, Mr. Hook, we have already described the subjects and materials. Two pictures were all dark and unfavourable

weather during the past winter permitted him to finish instead of the customary trio. *Bread-Winners of the North* (279), the principal one, is a picture of a rocky promontory on the north coast of Scotland when the tide has run out, and left bare a world of lovely weeds of various hues. Within a little bay, or sort of natural harbour, comparatively smooth water is seen, such as no one has ever painted better than Mr. Hook. In this calm space some half a dozen little fishing craft are moored, or slowly rock and swing at their anchors, while a new-comer, her tawny reddish sail rattling down upon her mast, cleaves the less smooth surface at the entrance, and rapidly approaches the primitive quay there. Further off, another craft, running fast before the quickening breeze outside, is about to pass between two outlying and dangerous masses of rock, and will soon be brought to rest. In the extreme distance loom the loftier cliffs of the remoter coast, their greyish-purple masses dashed with pearliness which assort finely with the beautiful colours of the superbly painted and exquisitely harmonious sea. Fading as they extend beyond our vision, they are merged in the clouds of the horizon, which, rising higher, become more defined bars and monstrous bulks of white, pallid blue, and tender grey vapours—cumuli the modelling and draughtsmanship of which prove that the artist thoroughly understands not only their substance, but their forms, varying tenuity, and density, set as these features are in the turquoise of the firmament. The spaciousness, not less than the delicate variations and grading of the atmosphere are among the finest parts of this example. In the foreground—which comprises a steep beach of ashy-yellow sands and rough greyish stones, itself a capital piece of painting—three large dark brown and black boats have been hauled up out of the reach of the incoming tide. Ensnared near their boats are two old salts, seated and busy with the repairs of their nets and lines. The figures are too small. A rosy, nearly naked boy plays with the creel which is at hand, and his brilliant carnations, as well as the blue frocks of the men and the warm blackness of the boats, are the more positive elements in the colour scheme, all the rest of which is marked by soft and less powerful tints and tones.

In Mr. Hook's second picture, *A Dish of Prawns* (48), a bar of silvery-grey rock, resembling a huge saw, juts out of the shallow pools which the sea left when it retreated. Under the limpid water of these pools the painter has depicted masses of rock strewn with weeds which the light but half reveals. Beyond the ragged edge of the slate the crests of the resplendent billows glow in the brilliant sunlight, and as they recede from the eye the tints become less splendid and potent till the distance merges them in one soft grey, which eventually mingles with the horizon's tender and sober colours. This is a wonderfully painted sea, so fine that, except in the beautiful picture of 'The Shark's Fin Rock,' Mr. Hook never surpassed and has not often equalled it. An essential element in the picture is a grass-covered promontory rising above the black cliffs and their gloomy caverns. It is surmounted by the ruins of an immemorial fortress which cut sharply against the sky, self-illuminated as it is, the beautiful pale silver and wan purples of the lower clouds, and the cerulean firmament itself, which seems to brood over all the scene. In the foreground two girls, each armed with a shrimp net, are near the glistening, many-coloured ridge of slate, and close to the limpid pools. One of them, who is dressed in white, steps warily forward, because of her bare and rosy feet, while her companion in purple and red clears the net in her hands of its spoil—a dish of prawns she has taken among the rocks and shingles of the shore. Near her a naked child plays with the captured fish which have been turned into a basket. The

characteristic beauties of this fine and abundantly luminous piece, so full of splendid lights and rich hues, will be found in the fine painting of the detached sea-worn rocks of the front, the soft luminosity of the clouds, the delicacy of the extreme distance, the broken blue of the sea, and the brilliancy and purity of the whole work.

MR. W. WYLLIE.

Rearing the Lion's Whelps (143), Mr. Wyllie's most suggestive picture, represents the Exmouth training ship at her moorings off Grays, near the mouth of the Thames. A fine, broad, and sober exercise in varied grey, white, and black, it is much simpler in its tints than the many sumptuously coloured paintings the artist has produced. The atmosphere is a harmony of autumnal greys; the ship's sails are of a warmer whitish grey, and come out distinctly against the wan clouds, which are surcharged with rain; the black hull, enriched with pallid glimmerings from the water, is belted with a broad white line divided by the portholes, and sets sharply against the clouds that rest on the horizon; the white boats filled with lads dressed in white are rowing towards us upon the river, which is of an apparently almost unbroken monotone, nevertheless easily resolvable into degrees of grey and warmish silver. On the other hand, *London Bridge* (41) is a sort of Paradise of gorgeous colours, such as Turner himself could hardly have created out of what, in his palmy days, was an atmosphere scarcely at all befouled with smoke. There is no lack of noble solemnity in the sullen magnificence of the western sky, which, the time chosen being just after sunset, dominates the whole picture with its lustre and its fervid colours; the pallid gold of the higher regions and the lurid evening band below enhance the effect the painter has selected. The more ardent gold of some of the clouds may, in Butler's phrase, be said to veil the really blue firmament in light, and, in the middle levels, to produce a pallid turquoise and a wannish, but still brilliant green. The surface of the river offers a resplendent vista between the dark and dingy hulls of the lines of barges and lighters; the tall red sails of the former are distinct against the distant and undefined parts of the view and the luminous sky, while the evening breeze drives them seaward on the ebbing tide.

Crippled, but Unconquered (376), the third of Mr. Wyllie's pictures, represents the Belleisle in the battle of Trafalgar, her shot-riddled side in perspective and half her gear overboard, still defiant and pugnacious, and what remains of her crew at the guns, although an overpowering fire of the enemy has been concentrated upon her; several of her ports have been knocked together, and much of her bulwark has been shot away. Amid clouds of cannon smoke the lofty masts and sails of the Swiftsure are seen coming to the rescue, and interposing between her comrade and the huge Achilles, which for some time had been pounding away at the Belleisle. The painting of the sea in this picture, the disposition of the chief elements upon which the telling of its tale depends, the lighting, and, above all, the animation of the figures, their attitudes and expressions, make it most attractive. *A Silent Highway* (237) is as far removed from the lurid splendours of the modern Thames as from the furies of the sea-fight off Trafalgar. Of No. 237 the subject is Venice, just after sunset, and we are looking westwards, with the Grand Canal in perspective: the huge dome of San Giorgio, towers, spires, and palaces are seen in a sort of grey-green light, which is at once beautiful and strange. A charming example of tone, harmony of colour, and breadth difficult to attain to, 'A Silent Highway' is remarkable for the keeping and grading of its middle distance and its expansive atmosphere.

MR. DAVID MURRAY.

This resourceful landscape painter, who, so far as we remember, has never painted the sea or the seashore, has not till now been so amply represented. He has evidently been painting at no great distance from his haunts of last year, when he produced several excellent works, but none so choice, fine, and sound as the best of those now on the walls of the Academy. Of these *Musk Mallows* (70) is a first-rate specimen of an extraordinarily fecund and capable observer of nature, for it displays exceptional sympathy with nature. The level meadow shows, distinct against the thunder-laden, purplish, and pallid sky, in which huge clouds drift slowly, a graceful line of spindling willows and their silvery foliage. The pale lush herbage of the meadow is nearly half hidden in the pink and purple flowers of the marsh mallow, which abounds in the Woolhampton region of Berkshire where Mr. Murray has often painted of late. Some good and natural figures have been introduced in the front of this picture, in order that their differing tones and colours may differentiate the distance, mid-distance, and spacious foreground. Far from the front, and as if to emphasize the fact that blooming mallow time is high summer, some lazy cows have taken refuge from the heat in the shadows of the willowy fringe we have described. The whole painting deserves the highest praise for its harmonies of light, its delicate, yet broad and truthful colour and tones.

THE NEW GALLERY.

(First Notice.)

DESPITE some noteworthy exceptions, this collection seems to us to be very much below the standard of the New Gallery, and, on the whole, less representative of the current forces of art than it is wont to be. For the present we have neither space nor time for more than comment on some of the most important works which it contains, and we shall criticize these selected examples as we pass, catalogue in hand, before the walls of the rooms, leaving for another occasion others of less merit or interest. This year, we may add, the numbers begin in the South Room and end in the recondite region of the Balcony.

To begin in the South Room with Prof. Costa's landscapes; there is much that is grand, beautiful, and pure about his *Risveglio* (No. 28), a marsh, a dark pine wood, and pale bluish mountains, admirably treated and full of sentiment; and so is another Costa, *The Sleeping River, San Rossore* (34), which is full of the soberest harmonies of colour and tone, a delightful composition withal; while his *Monte Catia* (94) is an admirable specimen of his noble style, his sad and stately pathos, and his love for sober and delicate harmonies of all kinds.—Mr. E. Stott has painted *The Old Gate* (49), an effect of late evening light, a group of rustic children, and an ancient gate, with admirable breadth, simplicity, and tenderness of tone and colour. *The Golden Moon* (135) of the same artist, bathers in twilight, just after moonrise, is first rate and very true.—The next picture which catches the eye in the South Room is Mr. A. F. Hughes's *Meeting of Nausicaa and Ulysses* (23), the figures, especially that of the maiden princess, and the landscape about them being sweet in feeling and tasteful; but the style and design, and even the manner in which the subject is treated are too weak. The lady is fair and graceful, but she is English and not Greek.—*Miss Bedford* (35), by Mr. W. R. Symonds, is a portrait of a fair English girl in a white dress, her carnations, which are pearly in their paleness, being painted with great tact and delicacy. The keeping of this portrait is first rate.

No picture here is more solid, careful, soft, and luminous than Mrs. Alma Tadema's contribution, which she calls *The Ring* (73), because

it represents two lovers in a window-seat and occupied with a ring. Full of light, and as firmly touched as painters can wish their works to be, this is a brilliant example of what care, learning, and sympathy can achieve in art.—Mr. Alma Tadema has painted *A Family Group* (87), including himself, wife, sister-in-law, and others, in small, half-length figures, gathered about an easel and looking at a picture. It is worthy of him, for if not quite successful as a collection of likenesses, it is admirably painted, drawn, and finished.—Delightfully delicate, exquisitely touched, and full of light, tender colour and expressive grace and finish is Miss M. L. Gow's *The Sampler* (85), which, like its almost equally delightful companion *An Interlude* (89), is a sort of improved Moreau, for while it is exquisitely tender, it is yet more sound, brilliant, and delightfully finished than anything he ever managed to produce. Each of these examples is a study in pearly and ivory whites, dashed with the vivid reds of certain flowers and deeper hues of the ladies' dark auburn hair.—Mrs. Swynerton's *Hebe* (101), the very antithesis of Miss Gow's charming miniatures, exhibits extreme power and vigour, strong colours, and a powerful illumination. Representing a buxom country girl in a sunlit orchard, it is full of power and life; boldly and soundly, if somewhat coarsely painted and modelled, it lacks only a little refinement to become a first-rate piece of painting of the robust sort.—We have already described Sir E. Burne-Jones's *Aurora* (140) under its original name, and we have likewise written of Sir Edward's *Dream of Lancelot* (165).—*An Old World Wanderer* (155) has been on Mr. Briton Riviere's easel for some time past, and represents an antique voyager landing, the first of all mankind, upon the rocky shore of an isle, where "no one comes, nor hath come since the making of the world." The shore is covered with birds, every one of which is a study worthy of the hand that painted it. The effect of hot sunlight surcharged with mist, the shining sea, and the demeanour of the new-comer, are all first rate.—Mr. Richmond's best portrait is, we think, that of *Miss G. Lewis* (166), wearing a white dress and black hat; a capital instance of breadth and homogeneity, softness, harmonious colouring, and tonality, we have nothing but praise for this graceful and simple thing.—*The Shepherd's Pool* (175) has been painted by Mr. G. Wetherbee with singular delicacy and self-restraint, in a semi-classic manner, which is trebly welcome to eyes jaded by the crude and violent exercises in landscape, as devoid of learning as of taste, with which these times are cursed. The flesh of the boys bathing in a pool, the trees near, the silvery grey of the sky, the sober greens of the herbage, and the harmonies of all sorts which adorn the whole of the picture are extremely charming.—There is an immense fund of power and tragic feeling in the design of No. 182, Mr. C. Harper's *Pythia (Delphic Oracle)*, seated on the tripod and prophesying in agony while surrounded by the ominous shadows of the cavern beneath the Temple of Apollo.—We commend to the reader, and shall return to, Mr. A. Stokes's *Behind the Dunes* (185), a sea-shore landscape; Mr. A. East's fine, broad, and pathetic *Haunt of Ancient Peace* (198); Mr. E. Parton's beautiful and serene landscape *The Hush of Evening* (205); Miss A. Alma Tadema's *Hope—the Phoenix* (343), which has been unfortunately relegated to the end of the Balcony; and the sculpture of Mr. G. Simonds, a bust of *Miss B. Hannington* (468). Mr. O. Ford's *Mr. Alma Tadema* (475) we have already mentioned.

THE SILCHESTER EXCAVATIONS.

THE excavations at Silchester in 1895 were begun on May 7th, and continued, with the usual break during harvest, until the middle of October. The area examined was about three

acres and a half, consisting of Insulae xiii. and xiv., immediately to the south of the two Insulae excavated in 1894. The results are fully equal, both in general and particular interest, to those of the previous five seasons.

There was a remarkable contrast between the two Insulae examined in 1895, Insula xiii. being destitute of almost any remains save a few of the circular and oblong dyers' hearths similar to those discovered last year, whilst Insula xiv. was practically covered by the foundations of two large and important houses. The western-most of these two houses was of the courtyard type, but it differed in a remarkable way from all Silchester houses yet uncovered in having the fourth side (which is usually open) covered by a range of large rooms with mosaic floors. Remains of mosaic flooring were found in other rooms, but the four in the eastern range were of large size and good workmanship. Three out of the four were in such excellent preservation that they have been taken up, and most cunningly and faithfully put together again and mounted. These large pavements are now on view, arranged against the walls of the meeting-room of the Society of Antiquaries. In common with the rest of the finds, these pavements will eventually be exhibited in the Reading Museum. So fine a series of handsome mosaic pavements have never previously been secured from a single building.

The easternmost house was also of the courtyard type, but of curiously irregular plan. The pavements of the chief rooms had almost entirely disappeared, but there were remarkable examples in other parts of the building. A hall or gallery, 54 ft. long by 12 ft. wide, had a pavement of red and drab mosaic, in which were inserted a number of panels of fine mosaic. Another pavement is of interest because of the pattern indicating the exact position of the table and couches in the *triclinium*. The most noteworthy feature of this house was the occurrence of a small chapel, wherein was the base of a detached shrine for the household gods. In both houses were a number of winter rooms, warmed by hypocausts.

No architectural remains were discovered, save part of a small well-designed Doric capital.

Among the bronze articles may be noted a small, narrow, boat-shaped vessel, which was probably used for pouring out liquid by drops; an exceptionally perfect stylus; a small iron plate with three ornamental bronze studs, probably part of horse-trappings; a curious mass of small nails, evidently from some bronze-worker's shop; and several good examples of ligulae. The iron remains are varied and interesting, and include the base of a hanging lamp, knives of various sizes and shapes, keys, spears, javelin-heads, a mason's trowel, a hammer, a small anvil, and a pair of compasses. Some good examples of steelyard and other weights in lead are also exhibited.

Considerable portions of vessels of glass and of window glass, as well as several glass beads, were found. There was also one specially noteworthy glass vessel found in a rubbish-pit of house No. 1, which is the gem of the exhibition. It was in sixteen fragments, but happily nothing was wanting, and it is now so cleverly pieced together that it is difficult to realize that it is not perfectly sound. It is a pillar-moulded bowl, 4½ in. in diameter and 2½ in. in depth, of marbled glass, of a rich sapphire-blue colour streaked with white and yellow spots. Small fragments of such bowls have been found at Silchester and elsewhere in Britain, but this is the only complete example in England. This bowl was undoubtedly imported from Italy. Another remarkable object, which was also found in a rubbish-pit, is a block of wood, some 22 in. long, through which pass two large and perfect lead pipes. In front is the chase for another group of pipes which have been taken away. This arrangement represented, when complete, the force-pump described by

Vitruvius as the *machina Ctesibica*, and is of peculiar interest as being the only example of Roman hydraulic machinery hitherto found in Britain.

Of the pottery may be mentioned a fine bowl of unusual form, ornamented with a triple row of overlapping scales and covered with a greenish-yellow glaze, and several of the pseudo-Samian bowls having good figure designs in slight relief, particularly one of a figure in a chariot drawn by a centaur. The coins were comparatively few in number, and of no special interest; they extend from Hadrian to Magnentius.

Probably the most interesting thing in the collection in the eyes of Romano-British antiquaries is the plaster design of a painted dado from chamber 22, house No. 1, of Insula xiv. A sufficient number of pieces of wall plaster were recovered to be ingeniously pieced together, so as to display a bold and effective pattern. The pattern is formed by a series of rings and hollow squares of a grey colour upon a dark claret-red background, linked together by ears of barley with intermediate centres of blue cornflowers. This is a proof that just as the decorative house painters of Italy drew their ideas from the flora around them, such as the vine, myrtle, or acanthus, so too did the artists of our islands from the cornfields that doubtless then surrounded the Roman city of Silchester.

The committee propose to continue the work this year in the adjacent Insulae. About half of the area (100 acres) within the walls has now been systematically excavated, with most important results, but there is still several more years' work to be done before this great example of a Romano-British city can be regarded as completely disclosed.

SALE.

MESSES. CHRISTIE, MANSON & WOODS sold on the 25th ult. the following pictures, the property of Mr. C. H. T. Hawkins: J. Brett, *The Grey of the Morning*, 493l. T. S. Cooper, *Canterbury Meadows, with cows and sheep*, 189l. Sir J. Gilbert, *The Field of the Cloth of Gold*, 420l. E. Norman, *Bondage*, 504l. T. Benlliure, *The Cardinal's Visit to the Nunnery*, 262l. G. Chierici, *The Kitchen Invaded*, 157l.; *A Frightful State of Things*, 189l.

Fint-Art Gossip.

ALL our readers who remember thankfully his humorous and *genre* pictures will regret to hear that, owing to continued ill health, Mr. Marks has been compelled to enter the ranks of the Retired Royal Academicians. According to Mr. Graves's 'Dictionary,' this artist—who made his entry to professional life by exhibiting 'Dogberry examining Conrad and Borachio,' which was at the Academy in 1853—has shown, up to 1893, at the public galleries, 361 works in all, of which 84 were at the Academy and 150 with the Society of Painters in Water Colours. Since 1893 Mr. Marks has been represented in Burlington House by two paintings. His autobiography, which we reviewed not long since, describes his early life with great vivacity. He was born September 13th, 1829, elected an A.R.A. in 1871, and an R.A. in December, 1878.

MESSES. P. & D. COLNAGHI have on view in Pall Mall East a collection of English and Dutch pictures, which is open to the public.

THE Ossuna Gallery being about to be sold, the pictures of which it is composed are now exhibiting in Madrid, where the sale will take place; it comprises works by, or attributed to, Van Dyck, Rubens, Ribera, Coello, Pantoja de la Cruz, Alonso Cano, Canova, and Goya.

THE illustrated edition of the Catalogue of the Exhibition of College Plate held in May last in the Fitzwilliam Museum under the auspices of the Cambridge Antiquarian Society

will be issued by Messrs. Deighton, Bell & Co. and Messrs. Macmillan & Bowes. The principal illustrations are photogravures representing about forty-five objects, and there are a few in the text. The letterpress has been prepared by Mr. J. E. Foster, M.A., and Mr. T. D. Atkinson. Much additional matter has been inserted, and care taken to record correctly the inscriptions and to identify and describe the coats of arms that appear on many of the pieces.

THE extraordinary price (300l.) paid at Messrs. Sotheby's on Saturday last for a specimen of 'The Great Executioner' of Prince Rupert has naturally caused a good deal of surprise. The mezzotint has the prince's monogram and date 1658 on a sword; and the highest amount hitherto paid for an example (so far, at all events, as we can discover) was obtained at the Chaloner Smith sale, May 2nd, 1888, when an excellent example realized 60l.

FROM Vienna the death is announced of the Austrian sculptor Prof. Victor Tilgner, who was born in 1844 at Presburg, educated at Vienna, where he obtained a gold medal, and later went with Makart to Italy, and it is obvious that Makart's ideas affected his friend. Tilgner's best-known production is the group of a 'Nymph and Triton' which is in the Volksgarten of the Austrian capital.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Bristol Orpheus Glee Society.

CRYSTAL PALACE.—Mr. Mann's Benefit Concert.

QUEEN'S HALL.—Mottel Concerts.

ST. JAMES'S HALL.—Miss Muriel Elliot's Concert.

The Bristol Orpheus Glee Society, to which the prefix "Royal" is now attached by permission, was established in 1844, and has long been regarded as one of the finest organizations of the kind in the United Kingdom. Under the direction of Mr. George Riseley it has attained absolute perfection, and those who take pleasure in unaccompanied part-singing must have obtained really great pleasure from the performance on Friday evening last week. In such effective, not to say inspired examples of this form of musical art as Thomas Cooke's "Strike the lyre," Sir Arthur Sullivan's "The long day closes," Wesley's "I wish to tune my quiv'ring lyre," Horsley's "Cold is Cadwallo's tongue," and several other items by Barnby, Dr. Hiles, Goss, Laurent de Rille (a French composer whose fine music for male voices is not so well known in this country as it should be), and Mendelssohn, the Orpheus singers were unsurpassable, the exquisite *nuances* showing the advantage of constant association under a skilled director. The tone of the male altos is singularly pure and sweet, and that of the tenors and basses has the sonority which we are accustomed to associate with Yorkshire singers rather than with those of the west of England. Miss Esther Palliser and Mr. Andrew Black were the vocal soloists, and gave unqualified satisfaction in airs eminently suitable for the occasion. The notes concerning the various composers printed in the book of words were generally instructive, but it may be mentioned that in the account of Sir Arthur Sullivan's compositions, 'The Golden Legend,' by far the most successful of his choral works, is ignored. The concert, however, was a genuine artistic success.

Mr. Mann's annual benefit concert at the Crystal Palace, which took place on Saturday last, was distinguished by the statement

made in the middle of the programme by the esteemed conductor, that in spite of unpleasant and unfounded remarks the concerts would be resumed in October next, an announcement that was followed by general applause. Saturday's lengthy scheme included two items which, it was said, were given by general request, these being Richard Strauss's singular, but certainly very clever Humoresque 'Till Eulenspiegels lustige Streiche,' recently noticed, and Dvorák's original and enticing symphony in *e* minor, 'From the New World.' We say original, because if some of the themes may have been suggested by American plantation and Indian ditties, it is little more than suggestion, as in Mendelssohn's 'Scotch' Symphony, which all musicians properly regard as a fresh and unconventional work. Lady Halle played in her best manner a lengthy and not particularly interesting Fantasia Appassionata for violin and orchestra; and the second and third movements of Chopin's Pianoforte Concerto in *e*, erroneously known as No. 1, were interpreted with all possible refinement by M. Sapelnikoff. Vocal solos contributed by Miss Ada Crossley, Miss Ella Russell, and Mr. Andrew Black were very commendably rendered, and the two artists last named were excellent in the first portion of the duet from the second act of Wagner's 'The Flying Dutchman.'

That Herr Felix Mottl has established himself in the favour of English amateurs was fully shown on Tuesday evening at his first concert this season, every seat in the Queen's Hall being occupied; and there is every reason to suppose that the remaining performances will be equally well attended. The Carlsruhe Kapellmeister has complete command over his forces, and knows how to impress his own individuality on the music he is directing. He had a first rate orchestra of a hundred players under his control, and though there might occasionally be differences of opinion as to his reading of a movement, no one could question his power and intelligence. Beethoven's 'Pastoral' Symphony was rendered in an extremely interesting manner, as were the Wagnerian selections, comprising the overture and new Venusberg music from 'Tannhäuser,' and the preludes to 'Parsifal' and 'Die Meistersinger.' The pianist Eugen D'Albert, as he now styles himself, made his first appearance here since he naturalized himself as a German and indulged in ungracious remarks concerning his native country and his English musical preceptors. He gave an earnest and technically good rendering of Beethoven's Pianoforte Concerto in *e* flat, but it was not in any way remarkable, and we shall be better able to judge of his capacity as an executant during the course of his recitals, the first of which was announced for yesterday afternoon.

Miss Muriel Elliot displayed rather excessive ambition in the programme of her orchestral concert in St. James's Hall on Wednesday evening by playing the solo parts in three arduous pianoforte concertos, namely, Beethoven's in *c* minor, No. 3, Schumann's only work in this form, in *A* minor, and Herr Stavenhagen's in *B* minor, interpreting them with all due force and mechanical accuracy. Whether it be wise for either a male or a female pianist to undertake such laborious

work may be questioned, but it must be gladly acknowledged that she accomplished it in a manner that called for much commendation. The fine orchestra of nearly seventy players was well directed by Herr Stavenhagen, and the programme included the overtures to 'Der Freischütz' and 'Der Fliegende Holländer,' and Grieg's 'Peer Gynt' Suite.

Musical Gossip.

THE English version of 'Die Walküre' being postponed unavoidably until to-day, 'Lohengrin' was repeated last Saturday evening. Mr. Edwin Wareham giving a manly and intelligent impersonation of the titular part. The remaining characters were the same as before, and Wagner's opera was very well rendered, with the exception of the chorus, which was dull, feeble, and mechanical. In consequence of its success, the series will be continued until next Saturday, and on the following Monday the "grand" season will commence at Covent Garden with, it is understood, a very strong list of artists, though no formal prospectus has been issued.

MESSRS. HANS WESSELY and EDWARD MISDALE gave a violin and pianoforte recital at the Steinway Hall on Friday afternoon last week, their programme including Beethoven's very Mozartean Sonata in D for pianoforte and violin, Op. 12; Bach's French Clavier Suite in C, No. 5; Spohr's Duet for violins, Op. 39; and the first book of Max Bruch's Swedish Dances.

On the same evening in the Queen's (small) Hall Mr. George A. Clinton concluded his chamber concerts for the present season. He had the aid of a considerable number of instrumental artists, and Miss Stanley Lucas was the vocalist. The principal items were Mozart's rarely played Quintet in E flat for pianoforte and wind; Spohr's Nonetto in F, Op. 31; and Brahms's Sonata in E flat, Op. 120, for pianoforte and clarinet.

MR. ARTHUR PAYNE's fourth and last chamber concert for the present took place last Saturday evening in the small Queen's Hall, the programme opening with a Trio for pianoforte, clarinet, and bassoon, in F, by the deceased Russian composer Glinka. It is a pleasing work, not written by any means in an ultra-modern style, and it received justice from Messrs. Barclay Jones, C. Draper, and E. F. James. Schubert's Octet in F was included in the scheme. The concerts will be resumed next autumn.

THE seventy-seventh performance of the Musical Artists' Society came off in the St. Martin's Town Hall on Monday evening, the principal novelties being a Pianoforte Quintet in F minor by Miss Edith Swepstone, written apparently to some extent under the influence of Brahms; and a suite for violin and pianoforte by that clever composer Mr. Gerard Cobb. This is a well-written work, and the last movement, entitled 'Harlequinade,' is very bright and sparkling. Both composers took the piano part in their respective works, and the performers who assisted were Messrs. Karl Henkel, Mistowski, Alexander Wright, and B. Albert.

THE chamber concert given in St. James's Hall on Wednesday afternoon by Madame Frickenhaus was entirely successful in an artistic sense, though we cannot aver that the concerted works presented were very effective, though in every sense well written. M. Saint-Saëns was represented by his Pianoforte Trio in E minor, Op. 92, a somewhat academic work, though it is, of course, musically; and a sonata in the same key for pianoforte and violin by M. René de Boisdeffre was included, Madame Frickenhaus being ably assisted by Signor Simonetti and Mr. Paul Ludwig. The concert-giver played some minor pianoforte solos in a manner that proved she is a true musician,

and Miss Ada Crossley was altogether acceptable in her vocal selections.

M. COLONNE has given up his intention of visiting London with his Paris orchestra during the present year, as M. Lamoureux returns here in November next. His rival therefore, perhaps wisely, prefers to wait.

MR. EDWARD GERMAN is to supervise the production of Prof. Villiers Stanford's 'Shamus O'Brien' in America. A more suitable musician could not have been secured.

MESSRS. AUGENER & Co., having to leave their well-known establishment at 86, Newgate Street on account of the Central London Railway Company, have taken No. 22 in the same street and Nos. 81 and 199 in Regent Street.

PERFORMANCES NEXT WEEK.

MON. Bohemian String Quartet Concert, 3, Queen's Hall.
Herr Willy Burmeister's Violin Recital, 3, St. James's Hall.
— Drury Lane Opera, 7.45, 'Fragliacci' and 'Hänsel and Gretel.'
— Miss Florence Shee's Concert, 8.30, Queen's Hall.
TUES. M. Sapelnikoff's Pianoforte Recital, 3, St. James's Hall.
— Miss Ethel Liggins's Pianoforte Recital, 3, Queen's Hall.
— Trinity College Students' Concert, 4, Mandeville Place.
— Drury Lane Opera, 7.45, 'Faust.'
— Messrs. Essex and Cammery's Concert, 8, St. James's Hall.
WED. Drury Lane Opera, 7.45, 'Tannhäuser.'
— Philharmonic Society's Concert, 8, Queen's Hall.
THURS. Drury Lane Opera, 7.45, 'The Barber of Seville.'
— Mile. Kleeberg's Concert, 8, St. James's Hall.
— Strolling Players' Amateur Orchestral Society's Concert, 8.30, Queen's Hall.
FRI. Miss Eva Young's Concert, 3, Queen's Hall.
— Drury Lane Opera, 7.45.
SAT. Drury Lane Opera, 2 and 7.45.
— Mc J. H. Bonawit's Recital, 3, Queen's Hall.
— Herr Emil Sauer's Pianoforte Recital, 3, St. James's Hall.
— Miss Nora Boyle's Violin Recital, 8, Queen's Hall.

*. The opera arrangements are, of course, subject to alteration.

DRAMA

THE WEEK.

ST. JAMES'S.—'Mary Pennington, Spinster,' a Comedy in Four Acts. By W. R. Walkes.

ROYALTY.—'The New Baby,' "a Deception" in Three Acts. Adapted from the German 'Der Rabenvater' of H. F. Fischer and J. Jarno by Arthur Bouchier.

VAUDEVILLE.—'A Night Out,' a Farcical Comedy in Three Acts. Adapted from 'L'Hôtel du Libre Échange' of Georges Feydeau and Maurice Desvallières.

AFTER some "preliminary canthers" in the shape of one-act comediettas and the like Mr. Walkes has entered himself for the great prize of comedy. His first essay took the unambitious shape of an afternoon entertainment in front of an audience that was friendly rather than critical. The result was, however, encouraging, and there seems cause to congratulate ourselves on the revelation of new dramatic talent. Signs of immaturity were, as is but natural, to be traced. In more than one respect the play is weak: characterization is stronger than construction, and the dialogue is more inspiring than the action. The play, too, is inconclusive unless more is conceded than we are called upon or prepared to grant. People might, perhaps, behave as do Mr. Walkes's hero and heroine, but they would be simple in so doing, and the results that attend their action arrive by no process of inexorable logic. 'Mary Pennington, Spinster,' is, however, pleasant, sympathetic, and amusing, and a management unprovided with a piece might do worse than seize upon it. Mr. Walkes's aim, analogous exactly to that of Tennyson in 'The Princess,' is to banter some recent forms of feminine aspiration and revolt. Trained at Cambridge to believe in the equality of the sexes, Mary Pennington pays female labour in her paper mills the same wages as masculine, and, besides getting herself into difficulties with the trades unionists, succeeds in pleasing nobody. Fain would she manage without masculine interference, but she is compelled by her turbulent work-people to obtain a male partner and

manager. As he is a good-looking young fellow, some scandal is caused. To avoid this she calmly proposes a marriage which shall be such in name only, and shall, after silencing busy tongues, leave matters exactly where they are. George Armstrong, who is in love with his mistress and partner, accepts the offer, and trusts to time to work the ever-recurring human miracle. Not long is time in so doing. A little touch of jealousy, caused by the interference of another woman with her man, and the congealed blood at Mary Pennington's heart liquefies. This play furnished opportunity for the display of much sweetness, earnestness, and intelligence by Miss Kate Rorke; Miss Mary Jerrold made a very pleasing *début* as a weak-kneed struggler after the higher life; Miss Olga Brandon presented a handsome and dangerous widow; Mr. Cyril Maude was excellent as a benevolent old doctor; and Mr. Sydney Brough charged with much brightness the rôle of an amorous youth.

The authors of 'Der Rabenvater,' a version of which, by Mr. Arthur Bouchier, was produced on Tuesday at the Royalty, are, we have heard, actors. The piece is such exactly as we should expect under such conditions. It is a succession of absurd and effective situations by which the audience is kept in roars of laughter; it makes no pretence to symmetry, and its characters are forced and extravagant. The most mirthful character in it is a sentimental matron who mistakes for an illegitimate son of her husband a young man who has come as a suitor for her daughter, and exercises a morbidly active imagination in inventing and weeping over a series of crimes and passions which might make the classic dramatists "stare and gasp." Played in a style of excellent mock heroics by Miss Alice Mansfield, the part was thoroughly diverting. Mr. Arthur Bouchier showed once more the command he has lately acquired over light comedy; Mr. Blakeley was characteristically comic as a henpecked old commodore; Mr. W. G. Elliot was amusing as a fire-eating Spaniard; and Miss Irene Vanbrugh was pleasing and sprightly as an *ingénue*.

In fitting to the English stage 'L'Hôtel du Libre Échange' of MM. Feydeau and Desvallières, which was during the closing days of 1894 and the major part of 1895 the great success at the Paris Théâtre des Nouveautés, the so-called adapter has scarcely departed from his original. Scene and action are left in France and the characters remain French. No attempt has been made even to alter the motive of the whole, which is as risky as can well be. It is useless to analyze a piece which, though claiming to be a farcical comedy, is throughout its most effective scenes a sustained pantomime rally. That it is amusing few will dispute. That it is edifying or decorous none will maintain. Mr. George Giddens played with some breadth of style in the principal character. The whole was favourably received and seems likely to enjoy a run.

A Handbook of the Drama: its Philosophy and Teaching. By P. J. Cooke. (Roxburghe Press.)—Mr. Cooke is young and ambitious. He has no special message concerning the

drama, but delivers much good and sensible, though not very novel advice to the dramatist and the critic. A sketch of the beginning of the modern drama in miracle plays and the like is given; the science of dramatic criticism is expounded; the influence of the drama and play-writing form the subjects of chapters; and other kindred subjects are discussed. We are in accord with the writer that the essential elements of good criticism are fairness, precision, simplicity, and a conspicuous knowledge of the subject; and we assent also to the view that the imagination and the critical faculty should be carefully cultivated and adopted by the critic. It might, perhaps, be to our advantage to learn something more of the manner in which the imagination is to be cultivated. We fail, indeed, to see how Mr. Cooke's counsel is to be turned to profitable account. A supplementary chapter on the law of copyright in its relation to dramatic works is by Mr. E. Brown, barrister-at-law. The volume is dedicated to Sir Henry Irving,

Dramatic Gossip.

As was anticipated, Mr. Ogilvie's 'Sin of St. Hulda' failed to appeal to a public that seeks simple diversion. A poetical play by an author such as Tennyson may win a *succès d'estime*; yet that meagre allowance of approval is denied the work of a comparatively unknown man. The public does not want blank-verse plays, and will not take them unless they have splendidly dramatic interest. In this, and not in any difficulty concerning the theological views put forward, lies the cause why the piece has been withdrawn and the Shaftesbury is temporarily closed.

ANOTHER theatre at which performances are interrupted is the Olympic, from which the nautical drama of 'True Blue' has been withdrawn.

A NEW comedy by Miss Clo Graves and Miss Gertrude Kingston is understood to be in preparation at the Shaftesbury.

ON the afternoon of St. George's Day a variety of Shakespearian performances was given at the Métropole. Mr. H. B. Irving appeared in scenes from 'Hamlet' and 'Romeo and Juliet,' with Miss Dorothy Dene as Juliet. In scenes from 'As You Like It,' Miss Dorothy Baird was Rosalind, Mr. Bernard Gould Orlando, and Mr. Ben Greet Touchstone.

MESSRS. G. R. SIMS AND SHIRLEY are engaged on an adaptation of 'Les Deux Gosses,' one of the latest Parisian melodramas, which in the course of the summer will be given at the Princess's.

A PERFORMANCE of 'Moths,' in which Miss Kate Rorke, Miss Kate Phillips, Mrs. Clement Scott, Mr. Charles Cartwright, and other actors will take part, is promised for Thursday afternoon next at the St. James's Theatre.

MISS DAVIES WEBSTER gave two performances at the Victoria Hall, Bayswater, on Monday and Tuesday, in which she displayed in the leading parts both intelligence and the results of good training.

MISS WALLIS has appeared at the Grand Theatre, Cardiff, as Faith Drayson, the heroine of 'The Wand of Wedlock,' a play by herself and Mr. H. Macpherson.

TO CORRESPONDENTS.—C.—F. W. B.—G. S. R.—W. J. L.—received.

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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, Broom's-buildings, Chancery-lane, E.C. Printed by JOHN C. FRANCIS, Athenæum Press, Broom's-buildings, Chancery-lane, E.C.; and Published by the said JOHN C. FRANCIS at Broom's-buildings, Chancery-lane, E.C. Agents for Scotland, Messrs. Bell & Bradfoot and Mr. John Menzies, Edinburgh.—Saturday, May 2, 1896.